

The Effectiveness of the College or University Art Museum In Serving the Student Body

By Sabrina Hershey

A MASTER'S PROJECT

Presented to the Arts and Administration Program
And the Graduate School of the University of Oregon
In partial fulfillment of the requirements
For the degree of
Master of Science in Arts Management

June 2005

The Effectiveness of the College or University Art Museum In Serving the Student Body

By Sabrina Hershey

A MASTER'S PROJECT

Presented to the Arts and Administration Program
And the Graduate School of the University of Oregon
In partial fulfillment of the requirements
For the degree of
Master of Science in Arts Management

June 2005

Research Advisor

Dr. Gaylene Carpenter, Associate Professor

Date

Acknowledgements

I would like to thank my family and friends for their unconditional support throughout my journey at the University of Oregon as I received my Master's degree. Special thanks to my parents who have always encouraged to reach for my dreams and have been constant sources of guidance, support, and care. And, thank you to all of my colleagues and friends who have shared in and listened to me as I have completed my degree. Please know that without all of you, I would not be who or where I am today.

I would also like to thank both Carol Faill and David Turner for their participation in this master's project. Your voices are significant contributions, not only to this study, but also to the arts administration field. A special thanks to Carol Faill who's willingness to listen and share her experiences, thoughts, and wisdom has been invaluable to me. You have been a true mentor and I appreciate all that you have done for me.

Finally, I would like to thank my advisor, Dr. Gaylene Carpenter, for her support, guidance and knowledge of research. Your ability to guide me through this project was greatly appreciated. My own understanding of the research process and quality of my project is a true testament to your abilities as a researcher, faculty member, and advisor.

Thank you!

Sincerely

Sabrina Hershey
AAD Graduate Student
June 2005

Sabrina Hershey
 1312 Mill St. Apt. 2 • Eugene, OR 97401
 717.917.8251 • shershey@darkwing.uoregon.edu

EDUCATION: University of Oregon, M.S. Arts & Administration, Completion: June 2005
 Concentration: Museum Studies
 University of Oregon, Not-For-Profit Management Certificate,
 Completion: June 2005
 Franklin & Marshall College, BA Cum Laude, May 2003
 Double Major: Art (Studio) & English
 Pennsylvania College of Art & Design, Aug. 2003, Desktop Publishing (Graphic Design) Certificate

ACHIEVEMENTS:

University of Oregon: Student Travel Grant
 Awarded by School of Architecture & Allied
 Arts funding curation of exhibit at the Phillips
 Museum of Art (Lancaster, PA)
 Graduate Teaching Fellowship: Spring 2005
 Curriculum development and co-teaching of
 course entitled Art & Human Values

Franklin & Marshall College: John Marshall Scholar (Academic Merit)
 Dean's List (GPA 3.25 or higher): 1999-2000; 2002
 Honor's List (GPA 3.7 or higher): 2001-2002
 Delphic Society Member (Athlete Academic Merit)
 Black Pyramid Member (Senior Honor Society)
 Presidential Best in Show (Student Art Show): 2003
 Exhibited in Susquehanna Art Museum: 2003

administrative **EXPERIENCE:**

Maude Kerns Art Center Eugene, OR
Arts Program Manager May 2005 – Present
 Manage and coordinate the educational programs at Maude Kerns Art Center,
 including youth, teen, and adult programs.

School of Allied Art & Architecture, University of Oregon Eugene, OR
Monet Garden Pathways Intern Sept. 2004 – June 2005
 Organize Pathways program for first-year students. Involves working with
 university faculty and administration to coordinate student recruitment and
 activities throughout the academic year.

Phillips Museum of Art, Franklin & Marshall College Lancaster, PA
Summer Intern June – Aug. 2004
 Produced strategic plan and timeline for museum's AAM Accreditation
 application. Installed and produced handbook for PastPerfect (museum
 software). Curated "Grandmother's Attic" and "Painting Through Painting"
 exhibits. Also carried out and assisted Executive Director with administrative
 tasks.

Pennsylvania College of Art & Design Lancaster, PA

Intern, Open Studies Program Assistant Jan. 2002 – Aug. 2003
 Aided in the organization and development of Open Studies Program. Assisted in creation of publications, advertisements, web sites, and special programs for PCA&D. Completed tasks in other administrative offices, including Admissions, Public Relations and Development.

Receptionist June 2002 – Aug. 2003
 Greeted patrons as they entered the Pennsylvania College of Art & Design, directed phone calls, and provided information to persons interested in the college.

teaching experience

School of Allied Art & Architecture, University of Oregon Eugene, OR
Graduate Teaching Fellow Mar. 2004 – June 2005
 Developing curriculum and co-teaching undergraduate course *Art & Human Values*.

Jordan Schnitzer Museum of Art, UO Eugene, OR
ArtsBridge Scholar Nov. 04 – June 2005
 Currently developing, implementing, and teaching multimedia arts curriculum for middle school students in Oakridge, OR.

Franklin & Marshall College Lancaster, PA
Preceptor Sept. – Dec. 2002
 Assisted in the teaching of First Year Seminar, *How Ideas Become Form*. Class curriculum included intensive writing and introductory sculpture. Developed course curriculum, corrected student work, and aided with sculpture projects and writing assignments.

curation experience

The Science Factory Eugene, OR
Intern Sept. – Dec. 2003
 Designed and assisted with design of floor exhibits and printed materials using CAD and Composer programs. Also researched and compiled information curriculums for educational programming.

Susquehanna Art Museum Harrisburg, PA
Curatorial Assistant Jan. – Aug. 2003
 Collected and researched information to be used in upcoming exhibits, assisted in curation of exhibitions, and completed administrative tasks.

Fairbanks House (Historical House Museum) Dedham, MA
Intern Sept. 1996 – May 1999
 Assisted in curation, cataloging, and organization of museum's collection.

CONFERENCE PRESENTATION

ArtsBridge America Conference La Jolla, CA
Buckhead Project Presentation March 2005

Arts Northwest Conference Eugene, OR
How to Create and Internship – that works for you and the intern April 2005

COMPUTER SKILLS:

Macintosh Computers	Adobe Illustrator	Quark	Dreamweaver
PC Computers	Adobe Photoshop	CAD	Macromedia Fireworks
Adobe In Design	B.B. Edit	Composer	Macromedia Flash
Microsoft Office	DonorPerfect	PastPerfect	

PORTFOLIO: Graphic Design portfolio available upon request.

Abstract

The purpose of this research project is to determine the effectiveness of the college or university art museum in serving the student body. In conducting this study, it is hoped that an understanding will be achieved of the role and function of the academic art museum on college and university campuses as both an educational resource and a leisure opportunity. Utilizing a case study, it is hoped that the effectiveness of one museum will be determined and that positive practices will be reinforced and that recommendations can be made for the future.

Table of Contents

Chapter 1.....	1
Introduction.....	1
Purpose Statement.....	2
Theoretical Framework.....	2
Basic Assumptions.....	3
Delimitations.....	4
Limitations.....	4
Definitions.....	5
Significance of the Study.....	5
Chapter 2.....	7
Review of Literature.....	7
History of the Academic Art Museum.....	8
The Role and Function of the Academic Art Museum Today.....	11
Academic Art Museums Attempting to Effectively Serve the Study Body.....	13
The Leisure Behaviors of College and University Students.....	15
Conclusion.....	17
Review of Qualitative Research Methods.....	18
Chapter 3.....	20
Research Methodology.....	20
Methodological Paradigm.....	20
Preliminary Research Questions.....	20
Data Collection.....	21
Student Questionnaires.....	22
Student Focus Groups.....	22
Art Administrator Interviews.....	23
Data Analysis.....	24
Chapter 4.....	25
Results and Discussion.....	25
Student Questionnaires.....	25
Student Focus Groups.....	31
Art Administrator Interviews.....	35
Chapter 5.....	41
Conclusions, Implications, and Recommendations..	41
Summary of Procedures/Findings.....	42
Conclusions.....	42
Implications.....	46
Recommendations for Further Study.....	50
Appendices.....	52
Appendix A: Research Schematic.....	52
Appendix B: Preliminary Data Collections Schematic	53
Appendix C: Detailed Research Timeline.....	54

Appendices (Continued).....	55
Appendix D: Research Instrument	
Student Questionnaire.....	55
Appendix E: Research Instrument	
Student Focus Group.....	57
Appendix F: Research Instrument	
Art Administrator Interview.....	58
Appendix G: Verbal “Script” for	
Student Questionnaires.....	59
Appendix H: Cover Letter for Non-Sensitive	
Student Questionnaire.....	60
Appendix I: Student Focus Group	
Recruitment Letter.....	61
Appendix J: Art Administrator Interview	
Recruitment Letter.....	63
Appendix K: Student Focus Group	
Recruitment and Consent Form.....	64
Appendix L: Art Administrator Interview	
Consent Form.....	66
Appendix M: University of Oregon	
Human Subjects Protocol Form.....	68
Works Cited.....	78

Chapter 1

Introduction

As museums emerge into the twenty-first century, the role and purpose of these institutions have evolved and changed in an effort to better serve society. Museums struggle to fulfill their dual purposes of acting as educational resources and providing leisure experiences to the public (Boylan, 1999; Rosenbaum, 1988; Stanbury, 2000; Willumson, 2000). As Moore (1997) pointed out, “the status of the museum itself . . . is torn between its overtly stated mission of public service and the traditional underlying subtext that requires the museum to act as an ideological tool” (p. 2).

In specifically considering the role of the college or university art museum, a varied and controversial understanding of the art museum’s role on the academic campus was revealed. Located in an environment, which fosters higher education, one would assume that an art museum would act as an invaluable resource, providing both academic and leisure opportunities for the immediate student body. However, in researching the purpose and function of the academic art museum, it became apparent that the ability of the college or university art museum to serve the student body had not been directly addressed. In particular, the attitudes, opinions, and expectations of college or university students had been overlooked.

As part of institutions, which strive to provide students with rich and meaningful learning experiences, college and university art museums have a responsibility to serve the student body by providing students with the opportunity to be exposed to art. Consequently, it was necessary for the effectiveness of the academic art museum to be determined.

Purpose Statement

The purpose of this study was to explore the effectiveness of the college and university art museum in serving the student body by conducting research at one college and one university. In conducting this study, it was anticipated that an understanding of the academic art museum's role in serving the student body would be revealed.

Theoretical Framework

To effectively study this topic, the theoretical framework for this research project was established. This process included identifying several areas surrounding the role and purpose of college and university art museums that were studied in conjunction with current literature relating to the research topic. Having considered the purpose of the art museum on an academic campus, two major functions emerged as significant. (Please refer to the Research Schematic, *Appendix A*, for visual interpretation.)

As shown on the right side of the schematic, one role of the college or university art museum is to serve as an academic resource for students. As an educational tool, college and university art museums focus on being incorporated and/or supplementing the curricula of classes offered by academic institutions. Using this information, one can then determine how a college or university art museum could better fulfill its role as an academic resource and develop a sustainable student audience (as shown through the arrows on the schematic).

In addition to its scholarly role, the left hand side of the research schematic presents a second function of the college and university art museum: the art museum's ability to provide a leisure experience for college and university students. Having

researched students' interests, one can then begin to determine effective methods for marketing to the students that can be used to cultivate an art museum audience (as shown through arrows on the schematic).

In researching the relationships between the academic and leisure roles of the academic art museum, this study also considered the potential for crossover between these two museum functions (represented by the dashed arrow on the schematic). In addition, this study also examined a connection between audience development and patronage of the arts (as shown by the white arrow on the schematic). However, it is important to realize that this study did not prove or disprove this relationship, but merely suggested patronage as an outcome of developing and sustaining academic art museum audiences.

Basic Assumptions

It was expected that the data collected during this study would indicate that academic art museums were not very effective in serving the student body. It was also expected that art museum administrators and college and university students possessed varying opinions and attitudes regarding the role and function of the academic art museum. It was anticipated that museum administrators would possess a clear understanding of the art museum's mission, but an unclear understanding of how to best create programming that both piques and engages students' interests. It was also anticipated that students would express an unawareness of the museum's programming, exhibits, or even existence on the college or university campuses. It was anticipated that

by completing this study, student and administrator responses would reveal ways in which college or university art museums could more effectively serve the student body.

Delimitations

Understanding that the purpose of this study was to explore the effectiveness of the college or university art museum in serving the student body, certain delimitations became apparent. The locations of this study were confined to two specific college and university art museums: the Jordan Schnitzer Museum of Art at the University of Oregon and the Phillips Museum of Art at Franklin and Marshall College. In addition to the locations selected for study, time was also a delimitation in that this study was conducted in three to six months, limiting the amount of data and research that could be completed.

Limitations

While every effort will be made to produce a complete and thorough study, it is understood that there may be limitations in researching the effectiveness of the college or university art museum to serve the student body. The following limitations were identified in the theoretical framework and the participants of this study.

The theoretical framework (See *Appendix A*) for this research project was considered a limitation because this study established academic art museums as having only two main roles with regard to serving the student body. In only naming these two roles (leisure experience and educational resource), it was possible that other significant functions of the academic art museum were overlooked. It was also possible that in studying, college or university art museums these institutions did not view their primary

roles as providing leisure experiences or existing as an educational resource for students of higher education. In addition to the theoretical framework, the selection of participants for this study was also a limitation. For the purposes of this research, it was proposed that a college and a university would be used as case studies.

In addition to these limitations, it was also necessary to present the biases of the individual conducting the research as limitations. Having witnessed the ineffectiveness of the academic art museum in my own college art museum, I believed that many academic art museums exhibit a deficiency in their role of serving their most immediate audience: college and university students. I also felt it important for college and university art museums to offer students opportunities for both educational and leisure experiences.

Definitions

For the purposes of this study, the following terms and definitions will be used.

Academic art museum: refers to a museum that is owned by and exists as part of
a college or university

College or university student: an individual over 18 who is enrolled in a school
of higher education

Significance of the Study

While this study possessed some limitations, the overall findings and conclusions produced from this research project were beneficial in identifying and understanding the role of the academic art museum. By researching the effectiveness of the college or

university art museum in serving the student body, attitudes and views regarding the academic art museum's function and purpose were revealed. The conclusions formed from this study may be useful to academic museum administrators in gaining a better understanding of how students and other museum professionals view the academic art museum. Findings may also be helpful to college and university administrators and museum administrators when considering the development and implementation of museum programming designed to effectively serve the student body. In addition, this study aids in filling the "research gap" identified in the Problem Statement of this proposal.

The overall findings and conclusions produced from this study were beneficial in revealing how the academic art museum is perceived by college and/or university students and museum administrators. In gathering this information, it was possible to evaluate the effectiveness of the college or university art museum in serving the student body. If considered ineffective, recommendations may be made for future academic art museums that would improve the abilities of these museums to serve as effective cultural resources for students. Improving the ability of academic art museums to serve the student body will hopefully increase the number of students who are aware and visit college and/or university art museums. This will also hopefully foster a support and patronage of the arts among college and/or university students that will continue as these individuals grow into adulthood.

Chapter 2

The purpose of this case study was to explore the effectiveness of the college and university art museum in serving the student body. In order to effectively study this topic, an extensive literature review was conducted in an effort to ascertain information relevant to this research project. The following literature review discussed and explored topics related to the effectiveness of the college or university art museum in serving the student body.

Review of Literature

Having defined the topical areas surrounding this research project, it became necessary to examine the literature, which pertains to the study of college and university art museums. For the purposes of this research project, the literature reviewed addressed the following topics, including: the historical and modern role of the academic art museum and museum administrator, (Boylan, 1999; Coleman, 1942; Drucker, 1994; Moore, 1997; Rorascach, 2004; Rosenbaum, 1988; Stanbury, 2000; Stone, 1997; Weeks, 2000; Willumson, 2000) past and current practices of college and university museums, (Bach 2004; Kuper et al., 2000; Rorschach, 2004; Weeks, 2000), and the leisure behaviors of students pursuing a higher education (Beggs, Stitt, and Elkins, 2004; Downs, 2002; Stephen, 2002).

History of the Academic Art Museum

In order to fully comprehend the current role and function of academic art museums, it was necessary to first understand the history of these museums. In her talk, *Why Do Universities have Museums?* Rorschach (2004) publicly acknowledged the lack of a published history of the academic art museum, stating that “No one has yet written a history of the university art museum (and perhaps no one would read it if they did!), but it is in fact a fascinating tale” (Rorschach 2004). Rorschach (2004) went on to state that “One of the earliest, if not the first, university museums was the Ashmolean, founded in 1683 at Oxford University . . . [which] served as the model for the earliest American university art museums” (Rorschach 2004).

Published in 1942, Coleman’s (1942) *College and University Museums: A Message for College and University Presidents* cited the beginning of the American university art museum saying that “The growth of art museums on the campus . . . began in 1831 with the establishment of Yale’s Trumbull Art Gallery” (p. 14). Coleman (1942) acknowledged that while many American institutions, such as Harvard College, the College of William and Mary, and Bowdoin College owned artworks in the 1800’s, these objects were not perceived as worthy of museum display and functioned only as campus adornments (p. 14). It was not until art education became a formal part of college and university curricula and pedagogy that “art collections [could] be viewed with an eye to their educational usefulness” (Coleman, 1942, p. 14).

As art became an accepted and respected subject worthy of academia, college and universities began to formally acquisition artworks and establish academic art museums.

In 1942, Coleman (1942) reported that “There are more than 100 college and university art museums, large and small, in the United States” (p. 14). This number continued to grow, especially after World War II, with the establishment of a number of college and university art museums, including the following:

Oberlin (1917), Smith (1920), the University of Oregon (1922), the University of Washington (1927), the University of Kansas (1928), Indiana University (1941), the University of Michigan (1958), the University of North Carolina (1958), the University of California at Berkley (1965), the University of Iowa (1967), and Duke University (1969). (Rorschach 2004)

As more college and university art museums came into existence, the role and function of the academic art museum became more defined and developed as college and universities utilized campus art museums to both teach and expose students to art. In his 1942 publication, Coleman (1942) stated that, “The first duty of a university or college museum is to its parent establishment” (p. 5). With this statement, Coleman emphasized the function of the academic museum was to serve its most immediate audience: the student body. In her talk, Rorschach (2004) emphasized the educational function of these early academic museums saying that, “These university art museums built collections for teaching and research in the field of studio art and the emerging field of art history.”

During this time, the academic art museum was also being utilized by university and college faculty who recognized the potential of the university or college art museum to inform and contribute to the teaching of additional academic subjects, such as “history, social science, philosophy, literature, and language” (Coleman 1942, p. 15-16). As Coleman (1942) stated, “Also helping to promote museums . . . is the fact that art is now summoned to the service of other subjects that can use its objects as background” (p. 16). With this statement, Coleman not only alluded to the beginnings of discipline based arts

education, but also emphasized the academic art museum's role in promoting this teaching technique, which is still used today.

In addition to the ability of the academic art museum "to give students an opportunity to develop into a more cultivated, well-rounded and well-educated adults," the leisure function of the academic art museum also began to emerge during the mid-twentieth century (Rorschach 2004). Coleman (1942) alluded to the leisure opportunity provided by the academic art museum saying that, "A new task for museums on the campus is being developed in the field of art. This consists of dealing with the student body as a community to be approached in ways that have nothing to do directly with academic work" (p. 12). In an attempt to attract the student body to college and university art museums, Coleman (1942) encouraged university and college presidents to take into consideration the museum's appearance and hours of operation (p. 25-34).

With regard to the museum's appearance, Coleman (1942) asserted that "The university building that houses art collections is especially in danger of being envisaged as a guard house rather than as the place where work that needs collections is carried on" (p. 31). And, with regard to the university hours of operation, Coleman (1942) reported that, "At Oberlin it is found that students not enrolled in art . . . come during weekday evening hours of seven to nine" (p. 25). It was also interesting to note that Coleman (1942) predicted that academic art museums would adopt evening hours, following in the footsteps of campus libraries in an effort to attract more students wishing to experience the academic art museum at their leisure (p. 25). Understanding Coleman's opinions regarding the academic museum's appearance and hours, it became important to

recognize that these issues are not outdated, but very real and currently being considered today in modern academic art museums.

The Role and Function of the Academic Art Museum Today

Having reviewed literature discussing the historical context of the academic art museum, a foundation was formed to allow for the informed study of academic art museums today. In carefully reviewing the literature regarding the role of modern college and university museums a varied and controversial understanding of the museum's role on an academic campus was revealed. In her talk, *Why Do Universities Have Museums?* Rorschach (2004) addressed the evolving role of the academic museum saying:

Over the past fifteen years or so, many university museums in this country have matured from somewhat sleepy, internally focuses teaching collections to much larger and more complex public museums with ambitious exhibitions and programs and varied audiences.

Roraschach's statement emphasized one of the significant challenges facing academic art museums: balancing the pressures to adhere to the museum's original role of serving its immediate audience of students and faculty with the pressures of serving a wider community-based audience. Rosenbaum (1988) stated in his article, "Where Authority Resides: A Look at Governance of the University Museum," that the academic museum "should not be subordinate to a single department, nor should the director report to the chairperson of the department" (p. 47). In reading statements like Rosenbaum's, the demand on academic museum administrators to develop museums with a more

prominent public status, less focused on serving the immediate university or college community, was revealed and reinforced.

In addition, faced with reduced support from academic departments, dwindled funds from university and college budgets, and decreased interest from students, college and university administrators found themselves in the tenuous position of reexamining the purpose and mission of the college or university museum as an academic resource, immediately serving the student body (Willumson, 2000). Peter Stanbury (2000) noted the current dilemma of many academic museum administrators, saying “university curators are between a rock and a hard place, trying to serve, without adequate resources, several masters at the same time: the university, the academic discipline, local schools, and those overseeing the nation’s heritage” (p. 5).

While many university and college curators felt bound to the museums’ original missions of serving the student body and faculty, other arts administrators embraced the philosophy that university or college museums should benefit an entire community including public school children, tourists, and community members (Boylan, 1999; Rosenbaum, 1988; Stanbury, 2000; Willumson, 2000). One of the most significant reasons for this movement for academic art museums to serve the entire community was the museums’ attempt to acquire outside funding sources in an effort to compensate reduced funding from parent institutions of higher learning. In her article, “The Higher Education Gateway,” Bach (1997) highlighted the funding challenges of the college or university art museum saying:

College and university students offer special opportunities as well as challenges . . . Not only are they less photogenic than second-graders, but they may be a less compelling audience for funding sources. Museums continue to grapple with the important but competing demands of K-12 programs. (p. 47)

In an attempt to better serve this wider public audience, university and college art museums began to develop and implement programming, which caters to this wider audience. However, in offering these programs, these college and university art museums risked their effectiveness in serving the immediate student audience. As Rorschach (2004) stated:

As they [academic art museums] grew increasingly dependent on this outside support, of course, university art museums were ever more mindful of the fact that they needed to engage this outside audience on the level of programming as well as support, and their attention to students and faculty could no longer be undivided.

Considering the current role and function of the academic art museum, several pressures on these college and university museums were revealed. Faced with increased demands to serve the public and decreased funding from parent institutions, it became clear that the museum administrator was faced with a plethora of challenges in addition to ensuring the academic art museum's effectiveness in serving the student body.

Academic Art Museums Attempting to Effectively Serve the Student Body

Despite external pressures, some universities and colleges have been able to overcome current hardships, and offer programming which directly serves the student body. For example at the University College London, the curator designed new labels for museum objects, which provided in depth information about the art and artist, for the artwork “displayed in public areas of the university” (Weeks, 2000, p. 12). Kuper, Bales, and Zilberg (2000) also described a collaboration, which occurred at the University of Illinois's Krannert Art Museum. In addition, Drucker (1994) cited the University Art

Museum's executive director as having "successfully integrated art into the life of a major university and a major university into the work of a museum" (p. 115). In using the academic museum as a backdrop for educational experiences, the academic art museum may serve as a unique and successful educational resource, benefiting not only university students, but also the public at large.

However, in considering the role and function of the academic museum, it was not enough to focus on the museum as an educational resource. It was also necessary to consider the potential for college and university museums to provide leisure opportunities for students. As Stephen (2002) stated in "The Contemporary Museum and Leisure: Recreation As a Museum Function," the "increased emphasis on the value of the leisure experience has been facilitated by the expansion of the cultural sphere, a circumstance undoubtedly supported by the role of public institutions such as the museum" (p. 306). As a result of this social shift, the museum assumed not only an educational, but also a recreational purpose.

One academic art museum, which spent considerable time and effort studying the museum as a leisure opportunity for college students, is the Henry Art Gallery at the University of Washington. In 1994, the Henry Art Gallery underwent a significant expansion, and during this time museum administration also took into consideration the issue of audience development. Bach (1997), the deputy director at the Henry Art Gallery, described this academic art museum's audience saying:

Prior to expansion, the museum's audience was an interesting mix of 35 percent students and 65 percent visitors from the larger Seattle community. Our expectation was to increase attendance by at least 50 percent while maintaining a similar proportion of visitors. (p. 43-45)

In order to best assess how the Henry Art Gallery could achieve its goals for audience development, a study was conducted by the Henry, which “examined the attitudes, participation, and interest [of university students], and pointed to untapped potentials for audience building” at both academic and non-academic museums (Bach, 1997, p.45). The results of the survey component of this study revealed that half (fifty percent) of the participants in this study were visitors to the Henry and that these students were “coming to the Henry because they want to – for leisure” (Bach, 1997, p. 46). The results of focus groups, which were also conducted as part of this study, revealed that the most effective methods of marketing the Henry Art Gallery included “word of mouth,” reinforced by “print media and outdoor signs” (Bach, 1997, p. 46-47). In conducting this study, the Henry Art Gallery was able to both confirm its role as leisure opportunity for University of Washington students and research techniques that would enable this academic art museum to remain a visible and known leisure pursuit on campus.

The Leisure Behaviors of College and University Students

While the academic art museum may have several audiences, which include the local community, public school children, and tourists, college and university students account for a portion of many academic art museums’ target audiences. Therefore, in studying the effectiveness of the academic art museum, it became necessary to consider the leisure desires and needs of university and college students who make up the museum audience in conjunction with competing leisure activities. As Stone (1997) points out, in order for any museum to be successful, there must be a “match” between the museum and the museum visitor (p. 149).

It was interesting to note that in extensively reviewing the leisure behavior of college students, little research was found regarding the leisure pursuits of students outside of recreational, athletic activities. An article published in *Recreational Sports Journal* entitled “Leisure Motivation of Participants and Nonparticipants in Campus Recreational Sports Programs,” acknowledged this stating that “Little attention has been given to examining students who are nonusers of recreational sports and this is a research area that needs to be pursued” (Beggs, Stitt, and Elkins, 2004, p. 67). With this statement, Beggs, Stitt, and Elkins emphasized the need for research to be conducted that would specifically focus on college students’ leisure activities in the arts, filling this prominent research gap.

A study conducted by the National Intramural-Recreational Sports Association (NIRSA) conducted in 2002 intended to “examine the *value and contribution* of recreational sports to participants’ lives and to document the *buying power* of participants of recreational sports” offered little, but significant data revealing students’ attitudes towards “cultural opportunities.” During this study, college students were asked to rank the importance of “factors in affecting their overall satisfaction and success in college” on a 10-point scale “where 1 indicated total lack of importance and 10 indicated a very high importance” (Downs, 2002, p. 21). The results of this study showed that on the 10-point scale the averaged value of “cultural opportunities” to students was 7.3 (Downs, 2002, p. 21). While “cultural opportunities” was not clearly defined, it was assumed that this term would incorporate *all* “cultural opportunities” available to college students including those in the arts.

With regard to the college student's leisure pursuits, it was also important to recognize the fierce competition that exists between organizations, companies, employers, academic responsibilities, the entertainment industry etc, to engage a student's time and attention. Bach (2004) acknowledged the struggle for the academic art museum to succeed in the midst of this competition saying:

What happens when these students reach the point of free choice about museum visitation? Where should we allocate our scarce resources to build curiosity, involvement, and commitment among tomorrow's increasingly pluralistic audiences and in the face of extraordinary competition – from sports, movies, and shopping malls – for leisure time? (p. 43)

Understanding this statement, it became clear that to be recognized and utilized as a leisure opportunity on college and university campuses, academic art museums had to become aware of the leisure desires of their student audience and cognizant of their competitors who are also fighting for the spare time of these students.

Conclusion

The historical and modern role of the academic art museum and museum administrator, the past and present practices of college and university museums, and the leisure behaviors of the students pursuing a higher education provided an interesting forum for discussion and the foundation for this study. These components provided the basis upon which the exploration of the effectiveness of the college or university art museum in serving the student body was pursued.

Review of Qualitative Research Methods

Knowing that the intent of this research was to examine the relationships between the academic and leisure roles of the college or university art museum, the case study emerged as an appropriate strategy of inquiry for this study. Using case studies allowed for the role and function of the academic art museum to be carefully observed and studied in an effort “to catch the complexity of a single case” (Stake, 1995, p. xi). In focusing on the detailed specifics of an individual case (e.g. one college and one university art museum) a rich pool of data was collected and analyzed.

In addition to providing comprehensive data, using case study methodology also allowed the researcher to connect specific cases to larger theories. As Stake (1998) pointed out in *Strategies of Qualitative Inquiry*, “. . . the more the object of study is a specific, unique, bounded system, the greater the usefulness of the epistemological rationale” (p. 88). In this way, a case study could link data collected from a specific case to a theory, which could potentially be applied to other cases (Burns 1995; Stake, 1998). For the purposes of this study, academic art museums were observed in conjunction with their established theoretical framework based on the assumption that a museum housed on a college or university campus should have both an educational and leisure function.

The programs and services offered by one college and one university art museum were observed to determine if each museum was functioning as both an educational resource and leisure opportunity for students. Several data collection techniques, viewed as relative and appropriate for case studies, were implemented. Patton (2002) emphasized the importance of interviews in qualitative research saying that “The purpose of interviewing, then, is to allow us to enter into the other person’s perspective . . . We

interview to find out what is in and on someone else's mind, to gather stories" (p. 341). Patton (2002) also acknowledged the significance of using both "group interviews" in conjunction with questionnaires in an effort to ascertain a complete understanding of the research topic (p. 17). As stated in *Qualitative Research & Evaluation Methods*, "group interview excerpts provide some qualitative data into the individual, experiences" of participants in conjunction with "questionnaire results provided data on statistically generalizable patterns" to establish an in depth, well researched case study.

This process of observation and data collection was in keeping with the nature of a case study, developing a correlation between a specific case study and the research framework. As Strauss (1987) pointed out, "this style of rather tightly interwoven theoretical interpretation and descriptive data . . . builds in the specificity and variation that should be the concern of anyone who is really serious about generating and presenting theory" (p. 217).

Chapter 3

Research Methodology

The purpose of this case study was to explore the effectiveness of the college and university art museum in serving the student body by conducting research at one college and one university. During this study, data was collected from college and university students and museum administration. This chapter conveys the methods used in data collection and analysis.

Methodological Paradigm

The methodology and epistemology of this study were grounded in the assumption that “reality is constructed through human interaction,” meaning that an interpretivist constructivist paradigm was adopted for this study (Neuman, 2004, p.60). The critical inquiry paradigm also played a small role in this study, as the conclusion of this research advocated for and suggested changes that could be made to better the effectiveness of academic art museums. In addition, historical inquiry techniques were used in an effort to place this research topic and question within a defined context.

Preliminary Research Questions

The following emerged as the main research question directing this study: *how effective are academic art museums on college or university campuses in serving the student body?* From this preliminary research question, the following sub-questions were developed for consideration during this study:

- What programs do college and university art museums offer students?
 - What programs do students like and dislike?
- Do students visit their academic art museum? If so, how often?
- Why do students visit university or college art museums?
- What are the leisure behaviors of college and university students, specifically focusing on their participation in the arts? (I would not like to limit this question because I think there is an interesting potential to integrate other leisure behaviors, needs, and desires into arts leisure experiences)
- What role do university or college faculty have in the academic art museum?
- How do the arts administrators of academic art museums view the role of the college or university art museum?

Data Collection

In order to study the effectiveness of the academic art museum in serving students, data was collected from these two main sources: college and university students and academic art museum administrators. (For visual representation of data collection, please refer to *Appendix B*, the Data Collection Schematic.) Data collection occurred at institutions of varying size to allow for the roles of art museums in different types of higher learning institutions to be examined. Data was collected between March and April 2005. Data collection occurred following Human Subjects approval, which was received on March 14, 2005. (Please refer to *Appendix M* for an approved copy of the Human Subjects application.)

Student Questionnaires

Student questionnaires were used as a primary technique to collect data from college and university students. (Please refer to *Appendix D* for a copy of the student questionnaire.) The questionnaire was distributed and used once with students, and took approximately three to five minutes to complete. Students' consent to participate was indicated on the questionnaire, itself. Implied consent was given by college and university students who chose to complete the questionnaire. (Please refer to *Appendix D* for a copy of the student questionnaire.)

For the purposes of the student questionnaire, a verbal script was used to invite college and university students to participate in this study. (Please refer to *Appendix G* for a copy of this "script.") In addition to this verbal script, students participating in the questionnaire also received a Cover Letter for Non-Sensitive Questionnaires, which provided questionnaire participants with an overview of this project and contact information for the researcher, research advisor, and Human Subjects. (Please refer to *Appendix H* for a copy of the Cover Letter for Non-Sensitive Questionnaire.)

Student Focus Groups

Student focus groups were also used as a primary technique to collect data from college and university students. (Please refer to *Appendix E* for a copy of the student focus group.) The student focus groups were conducted once during this study and lasted approximately an hour. Written consent was obtained from students prior to participating in audio taped focus groups. (Please refer to *Appendix K* for the student focus group consent form.)

For the purposes of the student focus group, an informal inquiry of interest was given to students in addition to the student questionnaire. (Please refer to *Appendix D* for a copy of this document.) In addition to this inquiry, students participating in the focus group also received a written letter, which provided questionnaire participants with an overview of this project and contact information for the researcher, research advisor, and the office of Human Subjects. (Please refer to *Appendix I* for a copy of the student focus group recruitment letter.)

Art Administrator Interviews

Art administrator interviews were conducted in order to collect data from college and university art museum directors. (Please refer to *Appendix F* for a copy of the art administrator interview.) Two art administrators were interviewed. Each interview was conducted once during this study and lasted approximately an hour. Written consent was obtained from the art administrators prior to participating in audio taped semi-structured interviews. (Please refer to *Appendix L* for the art administrator interview consent form.)

For the purposes of the art administrator interview, administrators participating in the semi-structured interview received a written letter prior to the interview, which provided questionnaire participants with an overview of this project and contact information for the researcher, research advisor, and Human Subjects. (Please refer to *Appendix J* for a copy of the art administrator interview recruitment letter.)

Data Analysis

In order to ensure the accuracy and validity of data from this study, the following strategies were implemented. A reflexive journal was kept by the researcher to record emerging themes, ideas, and concepts throughout the data analysis processes. In addition, this research was overseen by an advisor, which provided face validity for this study. Also, constant triangulation between the research methods, multiple data sources, and theoretical schemes occurred throughout this study. In utilizing these strategies, an accurate and valid study was completed.

The quantitative data collected from the student questionnaires were compiled and frequencies were totaled. In order to effectively analyze the qualitative data collected from the student focus groups and art administrator interviews, the grounded theory techniques related to identifying themes and building code lists were used. The following coding themes were identified from the Research Schematic discussed in Chapter One and found in *Appendix A*. These themes were:

- the college or university art museum as an academic resource
- the college or university art museum as a leisure opportunity
- overlap of the academic art museum as both an academic resource and leisure opportunity
- an understanding and measurement of student participation in the academic art museum

It was expected and anticipated that the nature of this qualitative research would allow for the creation, change, and, if necessary, deletion of these themes to give way to more pertinent coding themes once data was collected and analysis commenced.

Chapter 4

Results and Discussion

The purpose of this case study was to explore the effectiveness of the college and university art museum in serving the student body by conducting research at one college and one university. During this study, data was collected at Franklin and Marshall College, which houses the Phillips Museum of Art. Data was also collected at the University of Oregon, which houses the Jordan Schnitzer Museum of Art (JSMA) and has reopened in January 2005 after four years of closure for major renovation. Data was collected from students and museum administration using student questionnaires, student focus groups, and art administrator interviews. This chapter provides the results from data collected during this case study.

Student Questionnaires

Student questionnaires were administered at one college and one university to ascertain the following:

- Do students visit their academic art museum? If so, how often?
- How effective are academic art museums in serving the student body?

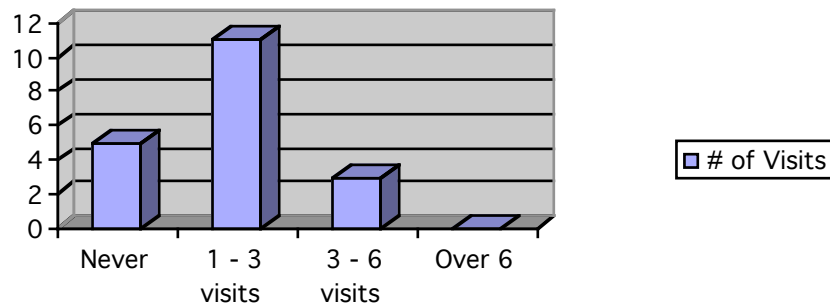
The results from the questionnaires distributed at Franklin and Marshall College will be discussed first, followed by the results from the questionnaires at the University of Oregon. Data are reported in frequency of responses for each item on the questionnaire.

The student questionnaires were distributed at Franklin and Marshall College on April 22, 2005 to students enrolled in the class Introduction to Western Art. Of the 24 students enrolled in this class, 19 students completed and returned the questionnaire. The

students who filled out the questionnaire were between the ages of 18 and 22. According to the questionnaire results, all the students were aware of the college's art museum.

When asked how often students visited the museum during their free time, 11 students visited the museum 1-3 times, 3 students visited between 3-6 times, and 5 students had never been to the college art museum. (Please refer to Table 1.1 for visual representation.) Of those 11 students who visited the college art museum 1-3 times, one student found his/her visit to be neither educational nor enjoyable. The remaining 10 students found their visits both educational and enjoyable. Of those 3 students who visited the college art museum 3-6 times, one student found his/her visit to be not enjoyable. The remaining two students found their visits both educational and enjoyable.

Table 1.1
Franklin & Marshall Student Visitation at the Phillips Museum for Leisure Purposes

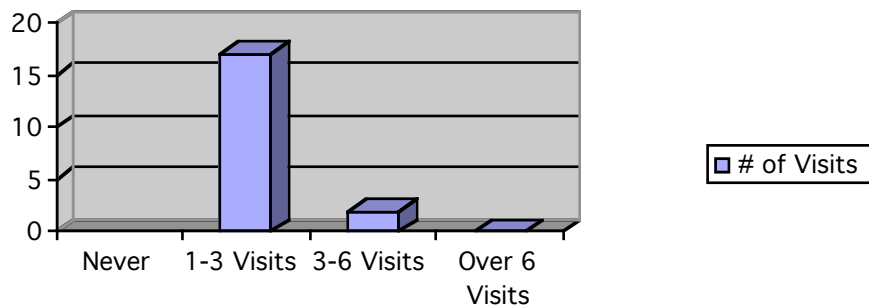


When asked how many times students had visited the college art museum for academic purposes (i.e. for a class assignment, required lecture etc.), 17 students reported visiting the museum 1-3 times and the remaining 2 students reported visiting 3-6 times. (Please refer to Table 1.2 for visual representation.) Of those 17 students who visited the

museum 1-3 times, 2 students did not enjoy their visits and one of those students did not find his/her visit educational either. The remaining 15 students found their academic visit(s) both educational and enjoyable. Of those 2 students who visited the museum 3-6 times, one student did not enjoy his/her visit but found it educational, while the other student found his/her trip both educational and enjoyable.

Table 1.2

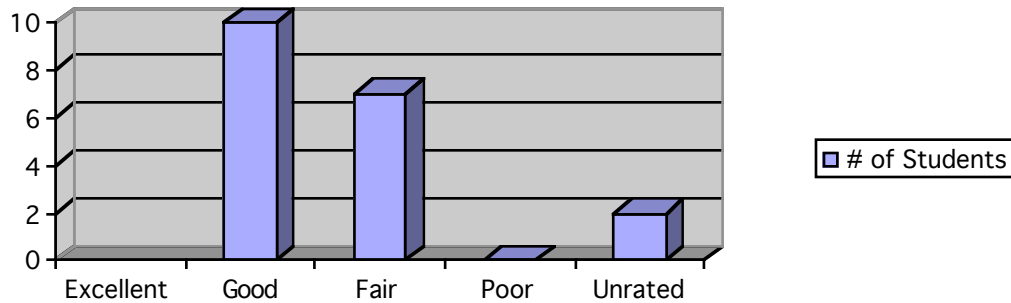
Franklin & Marshall Student Visitation at the Phillips Museum for Academic Purposes



When asked to rate the college art museum's effectiveness in serving the student body the following results were obtained. (Please refer to Table 1.3 for visual representation.) Questionnaire results showed that 10 students rated the museum as good, 7 students rated the museum as fair, and 2 students did not rate the college art museum's effectiveness.

Table 1.3

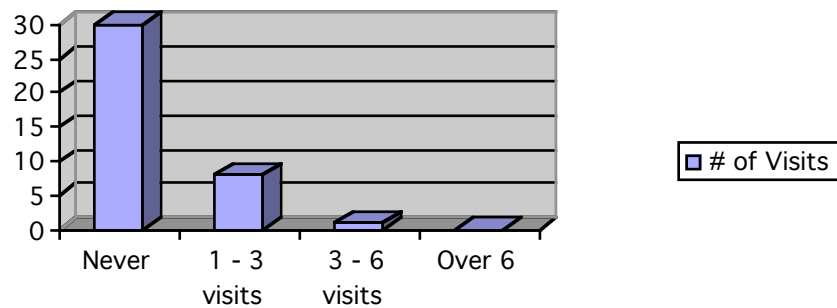
Franklin & Marshall Students evaluation of the Phillips Museum's effectiveness in serving the student body



At the University of Oregon, the researcher distributed the questionnaire to 55 students on April 26, 2005. Questionnaires were distributed to students enrolled in a class entitled Art and Human Values. Of the 55 students in the class, 39 students completed and returned the questionnaire. These students were between the ages of 18 and 28. According to the questionnaire results, 32 students were aware of the university art museum and 7 students were unaware of the museum.

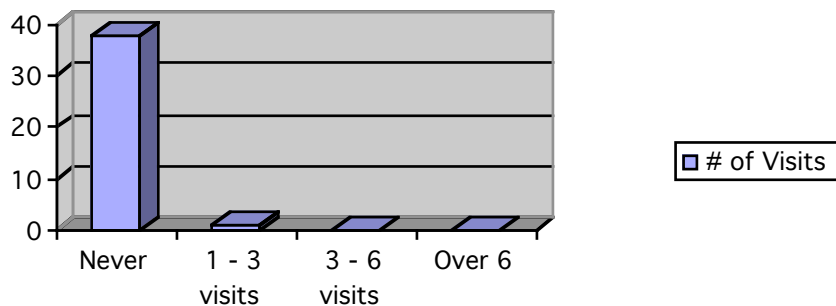
When asked how often students visited the museum during their free time, results showed that 8 students visited the 1-3 times, 1 student visited once, and the remaining 30 students never visited the university art museum. (Please refer to Table 1.4 for visual representation.) Of the 9 students who visited the museum during their free time, 6 students found their visits educational and 3 students did not find their visits educational. These three students all reported having visited the museum 1-3 times. All 9 students who visited the university art museum for leisure enjoyed their visits.

Table 1.4
University of Oregon Student Visitation at the JSMA for Leisure Purposes



When asked how often students visited the university art museum for academic purposes (i.e. for a class assignment, required lecture, etc.), one student reported visiting the art museum. (Please refer to Table 1.5 for visual representation.) This student reported having visited the museum 1-3 times for academic purposes and found his/her visit(s) both educational and enjoyable. The remaining 38 students reported having never visited the university art museum for academic purposes.

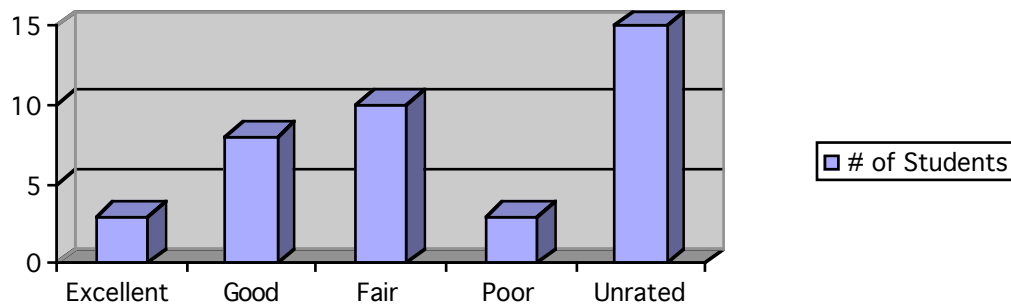
Table 1.5
University of Oregon Student Visitation at the JSMA for Academic Purposes



When asked to rate the university art museum's effectiveness in serving the student body the following results were obtained. (Please refer to Table 1.6 for visual representation.) Questionnaire results showed that 3 students rated the museum as excellent, 8 rated the museum as good, 10 rated the museum fair, 3 rated the museum as poor, and the remaining 15 students did not rate the university art museum's effectiveness.

Table 1.6

University of Oregon Students evaluation of the JSMA's effectiveness in serving the student body



In summary, the results of the student questionnaires provided evidence that the academic art museum was somewhat effective in serving students. With regard to utilizing the academic art museum as an academic resource and leisure opportunity, questionnaire responses indicated that the academic art museum had been minimally used for both purposes. When used by students for academic and/or leisure purposes, questionnaire results provided evidence that the majority of students found their museum experience both enjoyable and education. In rating the effectiveness of the academic art

museum, the majority of students rated the museum as good or fair in serving the student body.

Student Focus Groups

Student focus groups were conducted at both Franklin and Marshall College and at the University of Oregon. Results from the student focus groups answered the following research questions:

- Why do students visit university or college art museums?
- What programs do college and university art museums offer students?
 - What programs do students like and dislike?
- What role do university or college faculty have in the academic art museum?
- How effective are academic art museums in serving the student body?

In order to answer these questions, the qualitative data collected from the student focus groups was analyzed by identifying the following themes:

- the college or university art museum as an academic resource
- the college or university art museum as a leisure opportunity
- overlap of the academic art museum as both an academic resource and leisure opportunity
- an understanding and measurement of student participation in the academic art museum

The researcher conducted one student focus group at Franklin and Marshall College on April 22, 2005. Only one student, participated in this focus group. This student was recruited from a class entitled Introduction to Western Art (the same class in

which the student questionnaires were distributed). Due to the constraints of limited time and availability, the researcher elected to proceed despite having only one participant.

The second student focus group was conducted at the University of Oregon on April 28, 2005. Four students participated in this focus group. These students were recruited from a class entitled Art and Human Values.

With regard to visiting the academic art museum the students in both focus groups indicated that they did not regularly visit the museum for either leisure or academic purposes. Of all the students who participated in the student focus groups, one student had not visited the academic art museum at all. This student, Nichole, stated that she does not visit the museum because “I never hear anything that’s going on there – so why should I go?” With this response, Nichole indicated a lack of effective marketing on behalf of the academic art museum, an issue that was confirmed by other focus group participants.

Given the nature and length of the discussion about the marketing techniques used by the academic art museum, marketing the academic art museum emerged as an additional theme during the student focus groups. When asked if students felt the marketing techniques used by the museum were effective, Michael replied that marketing was effective “to a certain extent – if you want to pay attention to it.” Another student, Ben, indicated that the academic art museum was “trying to get more information off campus . . . in different parts of the community.” In addition to these responses, several students indicated that academic art museums should make a better effort to market directly to college and university students.

The remaining students, who had visited their academic art museums at least once, with the exception of one student, were not enthusiastic or interested in making repeated visits to the museum. Reasons for not visiting the museum were varied, and included responses such as the academic art museum “doesn’t really have anything from the university except for that the building is on university property” and “Honestly, I think it [the academic art museum] doesn’t have a lot to offer . . . I’ve seen so many other museums.” These responses implied that students did not feel a personal connection with their academic art museums and that their academic art museums did not fulfill their expectations of what a museum should be.

With regard to visiting the academic art museum for academic purposes, only one student, Michael (the student from Franklin & Marshall College), had visited the Phillips Museum of Art with his entire class. While Michael stated that he did not enjoy all of the artwork he saw during his class trip to the museum, he demonstrated an understanding of the artwork that he had seen. Michael’s willingness to share his knowledge and personal opinions of the artwork indicated that he had an educational experience during his required museum visit. Michael also stated that he thought his class “should have gone more actually,” which could indicate that he also enjoyed his visit.

With his responses, Michael indicated the value of visiting the museum for academic purposes and showed the effectiveness of the Phillips Museum to serve as an academic resource for this student. Unlike Michael, none of the students who participated in the focus group at the University of Oregon had visited the museum for academic purposes. The lack of student visits for academic purposes at the University of

Oregon indicated the ineffectiveness of that academic art museum in serving students as an academic resource.

With regard to visiting the museum for leisure purposes, with the exception of one, students displayed an unawareness and disinterest in the exhibits and programs the academic art museum had to offer. When asked “Why do you come or not come to the museum?” Michael indicated that he did not come to the Phillips Museum of Art for leisure because he felt that the museum was for a “certain crowd,” indicating that visiting that academic art museum seemed to be for an exclusive group of students. Michael’s response implied that he believed students interested in viewing art or studying art were visiting the museum, but indicated that he was not or did not feel he was a part of this group.

Students also indicated that they did not visit the academic art museum due to a lack of free time. Michael cited his lack of leisure time to visit the Phillips Museum saying “I already go to class and have to do homework.” Nichole also stated that she believed students were not visiting the museum due to limited leisure time. Nichole stated “Nobody well honestly . . . has the time . . . during the week they’re doing school and they’re doing homework and they’re doing this and that and then on the weekends most of the people I know go back home.” While students’ responses implied a lack of leisure time, none of the focus group participants indicated how their leisure time was being spent aside from homework and academic responsibilities.

In addition to not having time to visit their academic art museums, several students also reported that visiting their academic art museums was not a priority. As Michael said that “It’s not one of my main priorities to go see new art that I don’t know.”

Benjamin also made a similar comment in his focus group, which several students also confirmed. However, while several responses indicated that the academic art museums were not effective in serving the student body as a leisure opportunity, another student implied the opposite. In the case of Ellen, the one student who did visit the academic art museum for leisure, she stated “I like going between classes . . . if nothing else . . . the atmosphere is nice.” With this statement, Ellen made it clear that she found the academic art museum provided her with an enjoyable leisure opportunity on her university campus.

In summary the responses obtained in the student focus groups provided evidence that overall, the academic art museum was not serving as an effective academic resource or leisure opportunity for students. None of the students’ responses indicated that they had participated in any museum programs for either leisure or academic purposes, and this implied a lack of student involvement in the academic art museum. Consequently, there appeared to be no overlap in museum functions, serving simultaneously as an academic resource and leisure opportunity.

Art Administrator Interviews

Semi-structured interviews with art administrators were conducted at both Franklin and Marshall College and at the University of Oregon. The researcher conducted one semi-structured interview with Carol Faill (CF), the Director of the Phillips Museum of Art at Franklin and Marshall College on April 20, 2005. The second semi-structured interview was conducted with David Turner (DT), the Director of the Jordan Schnitzer Museum of Art at the University of Oregon on April 25, 2005.

Results from the art administrator interviews answered the following research questions:

- How do arts administrators of academic art museums view the role of the college or university art museum?
- What programs do college and university art museums offer students?
- What role do university or college faculty have in the academic art museum?

In order to answer these questions, the qualitative data collected from the student focus groups was analyzed by identifying the following themes:

- the college or university art museum as an academic resource
- the college or university art museum as a leisure opportunity
- overlap of the academic art museum as both an academic resource and leisure opportunity
- an understanding and measurement of student participation in the academic art museum

When asked what the role of the college or university art museum was both CF and DT identified the academic art museum's role as encompassing academic and leisure functions. DT stated:

So we are right here in the heart of campus . . . and the university provides a good portion of our budget so we are obligated to be a major resource for the university community. And, I think this would really work best if we were a resource to many different departments throughout the campus . . . Then we want their [students'] visits here just to become part of their normal patterns of routine. So that as they [students] become professionals out in the world, they will continue to visit museums regularly like they did hopefully here on the university campus.

CF emphasized the academic art museum's role as more educational, stating that:

Firstly it's [the academic art museum] role is to expose students as well as faculty and students to art in a historical context as well as in a contemporary context. So it has an exposure aspect . . . [and] the student body will find in many of the exhibits something that is relevant to the curriculum . . . some object, some message, some narrative . . . So it's educational primarily and the exposure [of students to art].

The academic role of the academic art museum was emphasized by both museum directors as being an integral and necessary function of their academic art museums. In order to make their academic art museums an effective academic resource, both DT and CF indicated the importance of informing college and university faculty of museum programs. As CF stated:

This year I want to send out probably at this time in the spring the roster of exhibits for the following year so as professors are writing up their syllabi they can look to see if there is anything that's going to be on exhibition in the Phillips Museum that will have a role in teaching and they can include in their syllabus.

DT also alluded to plans for helping the faculty to make use of the exhibitions here saying "we need to make sure they know in advance what is here and maybe at some point we would be suggesting ways that they could use that in developing their curriculum." In making university faculty aware of museum programming (i.e. exhibition schedules), these museum directors hoped that faculty would develop class curricula, which would incorporate the academic art museum and allow students to use the academic art museum as an academic resource.

DT also indicated that the Jordan Schnitzer Museum of Art's most successful student-based program possessed an academic purpose. David described the program as being a course offered by the university art department entitled Visual Continuity. In this

class, students “took on the project to help the museum brand itself” after four years of closure. David described the students’ experience saying:

. . . they [the students] spent a the whole term learning about this art museum, researching about three other art museums in real detail to see how they built their graphic identity and how they consistently advertised themselves. And then they [the students] . . . presented three final projects to a large group that included most of the staff, some of the board members, and a lot of their friends.

In his responses, David attributed the success of this academic museum program to the focused nature of this project, the long-term commitment students made to this class, and the practical experience, which students gained from completing this academic course.

While this academically focused museum program was reported to be successful at the University of Oregon’s Jordan Schnitzer Museum of Art, CF reported that the Phillips Museum’s most unsuccessful program had been a student exhibit that based upon one student’s academic research. Carol described this program as one completed by a “young woman who studied Hebrew calligraphy. She was a religious studies student . . . [who] was interested in calligraphy and doing the calligraphy from Hebrew manuscripts.” The calligraphy, which this student created during her studies, was placed on exhibit in the Phillips Museum and did not have much success in bringing other students into the museum. However, in describing this program, Carol described the difficulty in evaluating the success of museum programs questioning if success can be measured by “the number in terms of the student body or is it the experience that single student had?”

With regard to serving the student body as a leisure opportunity, both DT and CF indicated their desires for students to utilize the academic art museum in their leisure time. However, they also both spoke about the difficulties of creating and implementing programming that would attract students to the academic art museum in their spare time.

DT expressed his challenge in appealing to the student body saying “One thing we’re also going to try and do is figure out . . . how to make that right entry into the entertainment market for the student.” David went on to say in order to this “we [the Jordan Schnitzer Museum of Art] should probably have an evening when there’s some music over here” in an effort to make students realize they “come in for one reason and find out there’s many other things they can enjoy here.”

While both CF and DT expressed their desires to bring students into the academic art museum, both museum directors also voiced their fear of presenting the academic art museum to the student body as just “another hang out place” (DT). CF indicated her concerns saying:

“I wouldn’t for example want wild music and vinyl beanbags [in the galleries] . . . there’s a certain deportment within an art gallery . . . which I think probably pays homage and respect to the creativity of human kind. And I think . . . that standard still somehow needs to maintained.”

However, both Carol and David acknowledged that in order to bring students into the museum during their leisure time, an effort had to made to pique student interest. CF emphasized the need for students to recognize a museum program as “cool” in order to visit. With these statements, both DT and CF emphasized the challenges existing for museum administrators to create an environment within the museum where students would want to spend their leisure time, but would also maintain the traditional museum setting. With regard to overlapping the academic and leisure roles of the academic art museums, neither museum director directly addressed this theme.

A final theme that emerged during the interviews conducted with DT and CF was the necessity and importance of the academic art museum to have the support of college

and university departments and faculty in an effort to promote and market the academic art museum and its programs to students. In her interview, CF indicated that the effectiveness of the academic art museum rests with faculty and departmental support stating:

The passion for the art has to come from the faculty in the classroom. If the art faculty – whether it be studio art faculty or art historian – do not have that passion for art then that passion is simply not going to be passed on to the student body.

DT also emphasized the importance of university faculty in disseminating information to college and university students, recognizing the importance of passing information from the museum, to university departments and faculty, and finally to students. With this passage of information, it was hoped by both directors that students would become more aware of the academic art museum and possess a desire to utilize it as both an academic resource and leisure opportunity.

In summary, the responses obtained in the semi-structured interviews with art administrators provided evidence that the academic art museum was effective in serving the student body on a limited basis. While both CF and DT indicated that certain museum programs, with academic or leisure intents, were successful in serving the student body, their responses implied that the academic art museum served only a portion of college and university students with these programs. As a result, both CF and DT indicated the need for academic art museums to become more effective in serving the student body.

Chapter 5

Conclusions, Implications, and Recommendations

The purpose of this case study was to explore the effectiveness of the college and university art museum in serving the student body. In order to effectively study this topic, an extensive literature review was conducted in an effort to ascertain information relevant to this research project.

During this study, the effectiveness of the college or university art museum was called into question. In reviewing literature and observing the current state of college and university art museums, a varied and controversial understanding of the art museum's role on the academic campus became evident. Located in an environment, which fosters higher education, one would assume that an art museum would act as an invaluable resource, providing both academic and leisure opportunities for the immediate student body.

However, in researching the purpose and function of the academic art museum, it became apparent that the ability of the college or university art museum to serve the student body had not been directly addressed. While this issue had generated conversation in written publications and amongst academic art museum administrators, it appeared that little had been done to formally study the effectiveness of these institutions in serving college and university students. In particular, the attitudes, opinions, and expectations of college or university students had been overlooked.

Summary of Procedures/Findings

Following an extensive literature review of the historical and current role of the academic art museum and art museum administrator, the past and current practices of academic art museums, and the leisure behaviors of college students, two case studies were completed to ascertain the effectiveness of the academic art museum in serving the student body. Data was collected at Franklin & Marshall College and the University of Oregon from college and university students and academic art museum administrators.

Questionnaires were distributed and focus groups were conducted with college and university students, and semi-structured interviews were conducted with art museum administrators. Following data collection, both the quantitative and qualitative data were analyzed and reported. Quantitative data collected from the student questionnaires were compiled and frequencies were totaled. Qualitative data collected from the student focus groups and art administrator interviews were analyzed thematically. Using the analyzed data, conclusions, implications, and recommendations for further study are made and reported in this chapter.

Conclusions

Based on the data collected from the student questionnaires, student focus groups, and interviews conducted with art administrators, the effectiveness of the academic art museum in serving the student body was revealed. The conclusions from the student questionnaires will be reported first, followed by the conclusions from the student focus groups and interviews conducted with art administrators.

Using the student questionnaire, the effectiveness of the college or university art museum as an academic resource and leisure opportunity became apparent. According to the questionnaire distributed at Franklin & Marshall College (F&M), all of the students were aware of the college's art museum, which indicated an effectiveness of the Phillips Museum in generating student awareness of this museum. The majority of the students at the University of Oregon (UO) were aware of the Jordan Schnitzer Museum of Art (JSMA), implying that the UO was also effective in generating student awareness of the museum.

Data pertaining to the academic art museum as an academic resource revealed mixed results. While all of the F&M students reported having visited the Phillips Museum of Art (PMA) for academic purposes, only one UO student reported visiting the JSMA for academic reasons. These results indicated an effectiveness of the PMA in serving the F&M student body as an academic resource, but revealed an ineffectiveness of the JSMA as an academic resource for UO students.

In considering the academic art museum as a leisure opportunity for students, both the PMA and JSMA proved to be somewhat effective in serving students. While several students from F&M and UO reported having visited academic art museums for leisure, the majority of these students reported visiting the museums no more than 1-3 times, and only a small number of students reported visiting the museum more than three times. These results indicated that most students visiting academic art museums in their leisure time were not return visitors, and consequently implied an ineffectiveness of the academic art museum to serve as a continual leisure opportunity for students.

However, it was found that in visiting academic art museums for either academic or leisure purposes, the majority of students from both F&M and UO found their visits both enjoyable and educational. Realizing this, it became evident that once students visited the academic art museum, the institutions are effective in providing students with positive experiences.

When asked to rate the effectiveness of the academic art museum, the majority of students from F&M and UO rated the museums as either good or fair at serving the student body. These results would indicate that academic art museums are effective in serving the student body. However, considering these results in conjunction with the other data collected from this study regarding the effectiveness of the academic art museum as an academic resource and leisure opportunity, a discrepancy became apparent. It appeared that while students indicated that the academic art museum was effective in serving the student body, other evidence also showed that the visiting habits of students and their questionnaire responses indicated that the museums were not effective in serving the student body.

In addition to the student questionnaires, two focus groups conducted with college and university students indicated the effectiveness of the academic art museum in serving the student body. Student responses from both F&M and UO students regarding why they do or do not visit their academic art museums indicated ineffectiveness on behalf of the art museums to attract students through marketing techniques used and programs offered by the museum. Students implied that they were both unimpressed and uninterested in their academic art museums, indicating a failure of academic art museums to present itself as a valuable resource to students.

In considering the academic art museum as an effective academic and leisure resource, it was found that the academic art museum was not effective. With regard to visiting the academic art museum for academic purposes, only one student (i.e. from the F&M focus groups) reported having visited the museum for academic purposes. While this one student had a positive experience during his academic visit, the overall focus group results indicated that the other students had never visited the academic art museum for academic purposes, thus, implying an ineffectiveness of the museum to serve as an academic resource. In much the same way, only one student (in both the F&M and UO focus groups) reported visiting the academic art museum for leisure purposes, indicating a failure of the museum to serve as a leisure opportunity to students.

While both the student questionnaires and student focus groups provided evidence that the overall, the academic art museum was not serving as an effective academic resource or leisure opportunity for students, the interviews conducted with the art museum administration revealed a more complex understanding of the academic art museum. The variation of responses provided by the art administrators indicated the uniqueness of how each administrator viewed the role of the academic art museum in serving the student body as both an academic resource and leisure opportunity. The variation of these responses also indicated the differing and diverse ways in which these art administrators were using the academic art museum to serve the student body.

While both art administrators responded that their museums had provided academic and leisure oriented programs to students, both art administrators indicated that these programs had proved to be successful and unsuccessful. The administrators' responses implied an inability for the academic art museums to produce continual,

successful student programming with either an academic or leisure intent. Both art administrators indicated the necessity of college and university faculty support in order to produce effective programming for the student body. The responses of both art administrators also indicated that the academic art museum has the potential to serve the student body as both an academic resource and leisure opportunity, and that significant improvements need to be made in order for the academic art museum to more effectively serve college and university students.

Implications

Based on the conclusions drawn from the analysis of student questionnaires, student focus groups, and interviews conducted with art administrators, the ineffectiveness of the academic art museum in serving the student became evident. The implications of the academic art museums' ineffectiveness resulted in the development of several recommendations for those academic art museums studied during this master's project. While these recommendations are made for those academic art museums studied, these suggestions may also prove helpful for and applicable to other academic art museums in similar situations. It is hoped that these recommendations will provide the art administrators at college and university art museums with suggestions that may improve the effectiveness of their academic art museums in serving the student body.

In an effort to improve the effectiveness of the academic art museum in serving the student body, the following recommendations are made:

- Develop improved marketing strategies and materials, which directly target college and university students
- Implement strategies that would increase student input into museum

programming designed for college and university students

- Increase college and university faculty support of the academic art museum.

Each of these recommendations will be further clarified and examples provided for possible implementation of these suggestions in the following text.

The conclusions drawn from the student questionnaires, student focus groups, and the interviews conducted with art administrators, implied an ineffectiveness on behalf of the academic art museums to generate student awareness of the museum and its programming for college and university students. In an effort to increase student awareness, interest, and participation in academic art museums programs, marketing strategies and materials need to be developed by academic art museums, which specifically target college and university students. At the PMA at F&M, more informal marketing materials, such as paper fliers could be placed throughout the College's student union to draw attention to the academic art museum. At the JSMA at UO, a sandwich board could be located outside of the University's student unions advertising museum programs.

Although the marketing of the academic art museum to college and university students requires time and effort from academic art museum administrators, student focus group responses implied that more effective marketing materials would increase student interest and attendance at the academic art museum. Therefore, it is necessary for academic art administrators to realize that effective marketing strategies must be implemented, which promote the academic art museum as a valuable resource to students. It must also be recognized that successfully marketing to college students is

dependent upon knowing the target audience, implementing successful marketing strategies, and creatively tapping into students' interests and lives.

In addition to the development and implementation of marketing materials, it is also suggested that an effort be made to increase student input in academic art museum programming. Both student focus group and art administrator interview responses implied that students are more willing to participate and thrive in either an academic or leisure environment where they feel a sense of ownership. Therefore, a concerted effort should be made by academic art museums to inquire as to the types of programs in which students would be interested and willing to participate. The JSMA at UO maintains a student position of the museum board, which allows and encourages student input in the academic art museum. In a similar way, student committees could be formed to provide input for museum programming throughout the academic year.

Museum art administrators must also become proactive in attaining student input. For example, questionnaires could be developed for students to ascertain the types of programs (i.e. exhibitions, gallery talks, lectures, workshops) in which students are interested. These questionnaires should be distributed in a way that a majority of students (including those who are not specifically interested in the arts) are encouraged to respond and offer feedback about museum programming. For example, questionnaires could be distributed in general required classes, in the college or university student union, or in student dormitories. Student focus groups could also be conducted in an effort to ascertain a more in depth understanding of how the academic art museum could more effectively serve them.

A final recommendation for academic art museums to improve the museum's effectiveness in serving the student body is to increase college and university faculty and department support of the academic art museum. Both student focus group and art administrator interview responses implied that the support of faculty, specifically art and art history faculty, was vital in promoting the academic art museum as both an academic resource and leisure opportunity to students. While efforts had been made by both art administrators to contact and inform faculty of museum programs, both art administrators implied that improvements could be made to strengthen relationships with college and university faculty and departments.

In order to do this, it is suggested that art museum administrators recruit willing faculty members to promote and disseminate information about academic art museum programs to faculty and students. It is hoped that in receiving information from a familiar faculty person that students would be more willing to consider visiting and participating in academic art museum programs. In addition to making students aware of the academic art museum through e-mail communication, faculty could also be encouraged to verbally tell students about museum programs. It is also suggested that art administrators encourage college and university faculty to develop curricula, which would incorporate the use of the academic art museum. In compensation for their time and efforts, college and university faculty could be offered benefits from the museum, such as a monthly luncheon or a full or discounted membership to the academic art museum.

It is hoped that in implementing the recommendations suggested in this chapter that the academic art museum would become more effective in serving the student body.

Through the development of marketing strategies and materials for students, an increase of student input in museum programming, and an increase of faculty and department support for the academic art museum, and increase of student awareness and interest in the academic art museum is anticipated. Recognizing the uniqueness of each academic art museum, it is also suggested that art administrators adapt and modify these recommendations to create and implement strategies that will enable individual academic art museums to more effectively serve their student constituencies.

Recommendations for Further Study

While many of the research questions posed by this study were answered, several subjects surrounding the effectiveness of the academic art museum in serving the student body became evident as potential topics for future study. One area for further study is the leisure behaviors of college and university students, specifically with regard to this population's participation in the arts. As cited in chapter two "Little attention has been given to examining students who are nonusers of recreational sports and this is a research area that needs to be pursued" (Beggs, Stitt, and Elkins, 2004, p. 67). While the results of this study indicated that college and university students have limited leisure time, specifics regarding how students were spending their leisure time was not directly addressed.

A second recommendation for further study would be to research effective marketing of the arts to college and university students. While extensive literature exists regarding for-profit businesses and corporations marketing to students, little research and literature has been generated on marketing the arts, including academic art museums, to

college and university students. While this study addressed the effectiveness of the academic art museum in generating student awareness of the museum, results did not indicate how students were made aware of the college art museum (i.e. newspaper advertisements, posters, college or university faculty). Consequently, more research could be conducted in an effort to ascertain this information.

A third recommendation for further study would be further exploration of the roles of the academic art museum associated with the student body. As stated in chapter one, one of the limitations of this study is that only two main roles of the academic art museum are considered. Therefore, research could be done which takes into consideration that the academic and leisure roles of the academic art museum may not be their only institutional function.

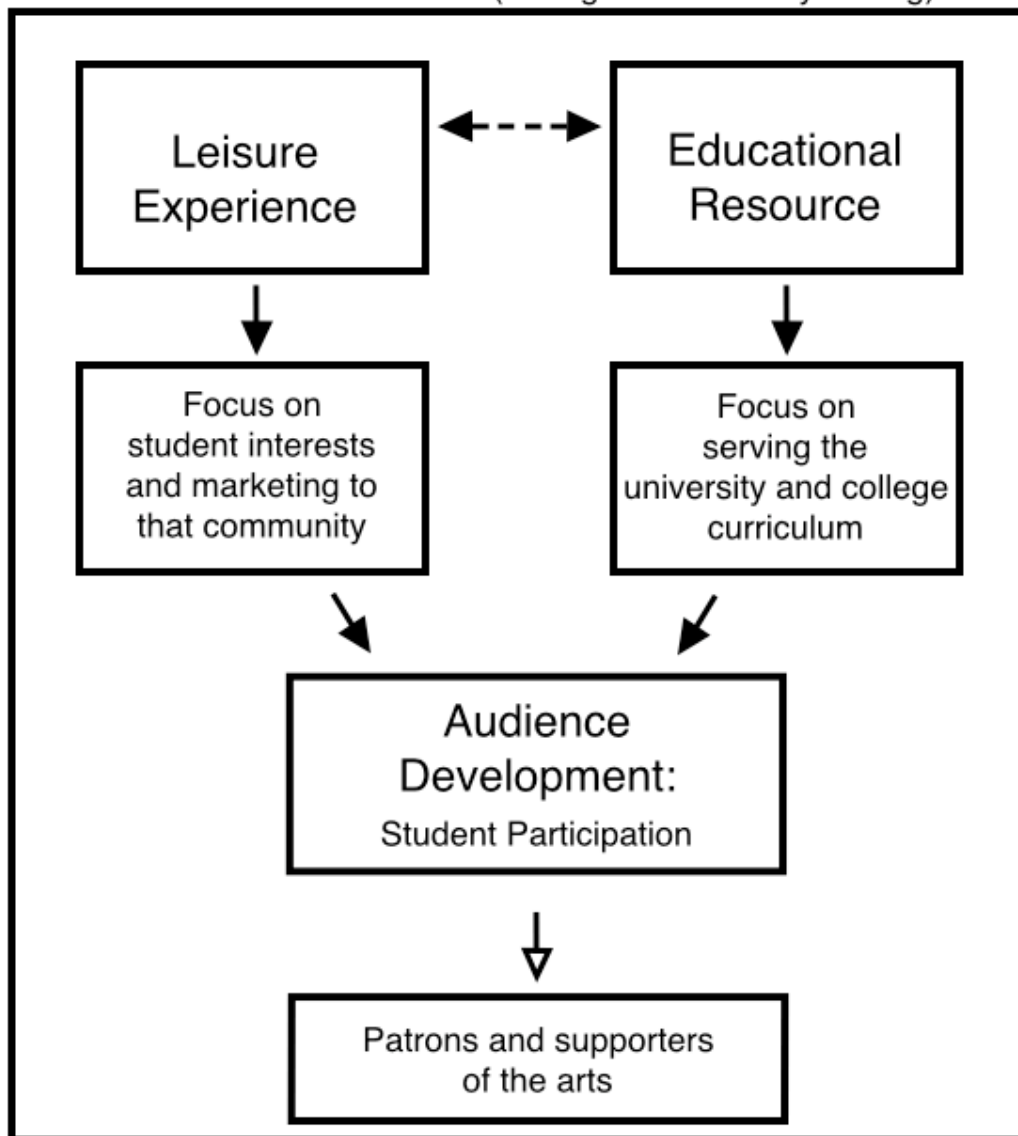
A final recommendation for further study would be a more extensive study regarding the effectiveness of the academic art museum in serving the student body. Due to the nature of this research, only two case studies were completed during this study. A more extensive study could incorporate more colleges and universities in an effort to gather a larger amount of data and results representative of a greater population. In completing a more extensive study on this topic, a better and more in depth understanding of the academic art museum's effectiveness in serving the student body would be ascertained.

Appendix A

Research Schematic:

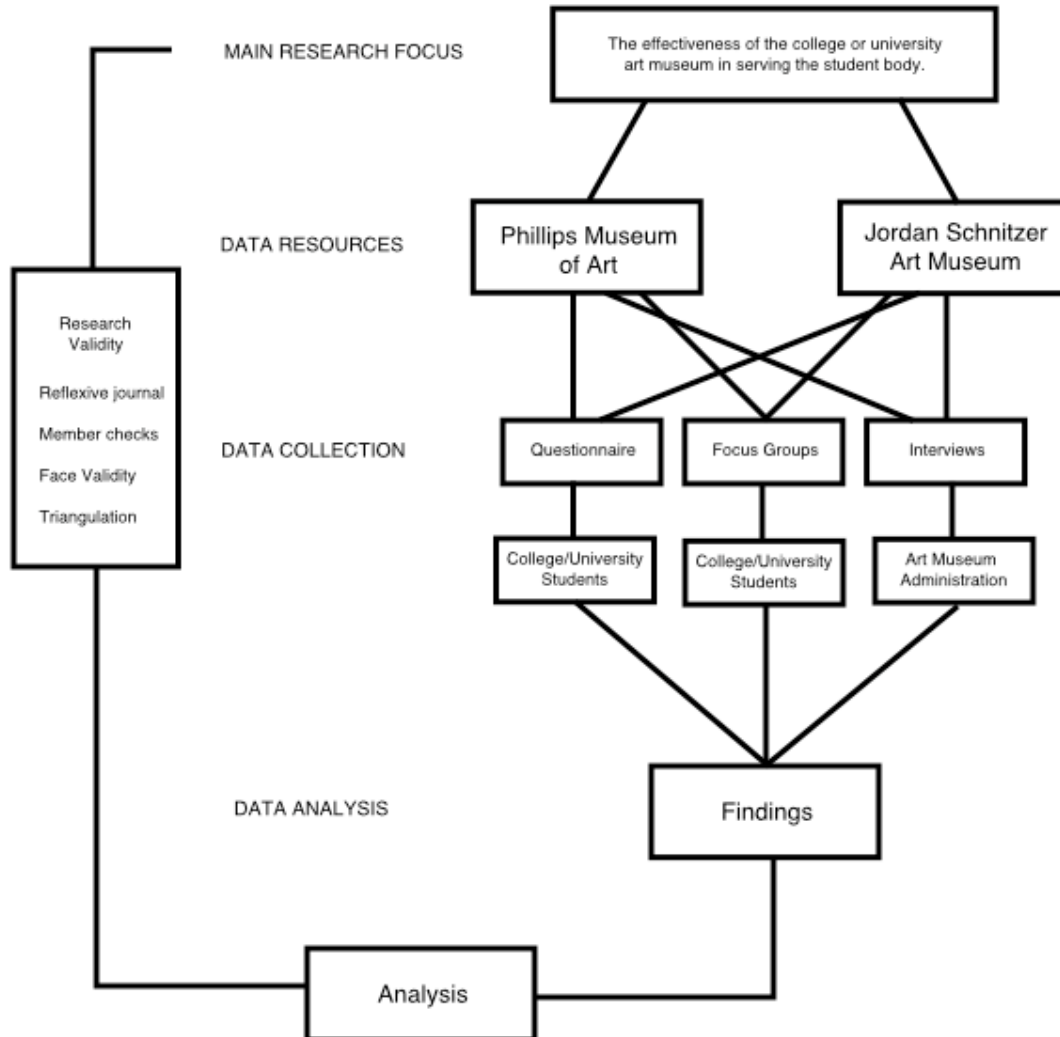
Functions of College**and University Art Museums**

Academic Environment (College or University setting)



Appendix B

Preliminary Data Collection Schematic Qualitative Methods Case Study



Appendix C

Detailed Research Timeline

Fall 2004

- Complete full research proposal and present proposal to AAD faculty
- Draft detailed research instruments
- Draft human subjects documents
- Create general outline of final document
- Ongoing literature review

Winter 2004-2005

December

- Faculty advisors are assigned

January

- Refine research instruments
- Submit human subjects application documentation
- Convert proposal into chapter drafts
- Plan with advisor dates that chapter drafts will be due

February/March

- Begin data collection and analysis
- Prepare detailed outline of full document
- Begin to submit chapter drafts
- Begin drafting “Occasional Paper”

Spring 2005

April

- Complete data collection
- Continue with ongoing data analysis
- Write first draft of final document, submitting chapters for review
- Edit “Occasional Paper”

May

- Finalize “Occasional Paper”
- Monday, May 2: Deadline for draft of full document to be submitted to advisor
- Week of May 9: Feedback from advisor prior to student presentations
- Friday May 13: Student presentations of master’s research
- May 16-27: Continue revisions of full document
- May 30: Deadline for full final draft to be submitted to advisor

June

- Exam Week: Submit final document and PDF
- GRADUATION!!!

Appendix D

Research Instrument Student Questionnaire ***Name of College/University***

Please note that by filling in this questionnaire, you are consenting to the use of your anonymous responses for a Master's research project regarding academic art museums.

State your age: ____

Are you aware of this college or university's art museum?

____ Yes ____ No

How often have you visited the museum during your free time in the past 6 months?

____ Never ____ 1-3 ____ 3-6 ____ Over 6

Did you enjoy your visit(s)?

____ Yes ____ No

Was your visit(s) educational?

____ Yes ____ No

How often have you visited the museum in the past 6 months for academic purposes (i.e. for a class assignment, required lecture etc.)?

____ Never ____ 1-3 ____ 3-6 ____ Over 6

Did you enjoy your visit(s)?

____ Yes ____ No

Was your visit(s) educational?

____ Yes ____ No

How would you rate the museum's effectiveness in serving the student body?

____ Excellent ____ Good ____ Fair ____ Poor

Student Questionnaire:
Additional Page Indicating Interest in
Focus Group Participation
*****Name of College/University*****

If you are interested in participating in an audio recorded focus group for this study, please provide your name and e-mail address below. Please know that this information will remain confidential.

Name: _____

E-mail: _____

Appendix E

Research Instrument: Student Focus Group

- How do you view the role of ***Name of Museum*** as a college or university art museum?
- Why do you come or not come to the museum?
- How are you informed of museum programs?
Please note that the term program encompasses all activities offered by the museum (i.e. exhibits, events, gallery talks)
 - Are the marketing techniques used effective?
 - If yes, why?
 - If no, why not? What improvements could be made?
- Are you or have you been involved in any museum programs?
 - If yes, what programs and why were you involved?
 - Did you enjoy the program? Why or Why not?
 - If no, why are you not involved?
- Do you feel that student input is taken into account with regard to museum programming?
 - If yes, how is input effectively collected and used?
 - If no, how could input be more effectively collected and used?
- How would you evaluate the museum's effectiveness in serving the student body?
- What would you suggest be done to increase student interest and/or involvement in the museum?
- What programs would like to see the museum offer?

Appendix F

Research Instrument: Art Museum Administrator Interview

- How do you view the role of ***Name of Museum*** museum as a college or university art museum?
- Who do you perceive as this museum's target audience?
- Do you receive input when developing programs?
Please note that the term program encompasses all activities offered by the museum (i.e. exhibits, events)
 - If yes:
 - Who gives input?
 - How do individuals give input?
- What has been the museum's most successful student-based program?
Please note that a student-based program is a program created and implemented for college or university students
 - Why was this program successful?
 - Was there a certain aspect of this program that made it successful?
 - Why did it appeal to students?
 - How was this program marketed to students?
- What has been the museum's most unsuccessful student-based program?
Please note that a student-based program is one created and implemented for college or university students
 - Why was this program unsuccessful?
 - Why did it not appeal to students?
 - How was this program marketed to student?
- How are students made aware of museum programs?
- Does the museum formally/informally evaluate its effectiveness in serving the student body? If yes, how?
- How would you evaluate this museum's effectiveness in serving the student body?

Appendix G

Verbal “Script” for Student Questionnaire

I would appreciate your assistance with this research project on the effectiveness of the college or university art museum in serving the student body. The project is being conducted by Sabrina Hershey, an Arts & Administration graduate student from the University of Oregon. The research will help me understand the role of the college or university art museum in serving students.

All you need to do is complete this short questionnaire, which should take approximately five minutes. If you do not wish to participate, simply discard the questionnaire. Responses will be completely anonymous; your name will not appear anywhere on the survey. Completing and returning the questionnaire constitutes your consent to participate.

Appendix H

Cover Letter for Non-Sensitive Student Questionnaire

I would appreciate your assistance with this research project on the effectiveness of the college or university art museum in serving the student body. The project is being conducted by Sabrina Hershey, from the University of Oregon Master's Program in Arts and Administration. The result from this questionnaire will be used in a Master's Project. The data collected during this research will help me to understand the role of the college or university art museum in serving the student body.

All you need to do is complete this short questionnaire, which should take approximately five minutes. If you do not wish to participate, simply discard the questionnaire. Responses will be completely anonymous; your name will not appear anywhere on the survey. Completing and returning the questionnaire constitutes your consent to participate.

Keep this letter for your records. If you have any questions regarding this research, please contact myself (Sabrina Hershey) using the following information:

Sabrina Hershey
1312 Mill St. Apt. 2
Eugene, OR 97401
shershey@darkwing.uoregon.edu

You may also contact Sabrina's academic advisor for this research project, Dr. Gaylene Carpenter using the following information:

Gaylene Carpenter
Program Director
Arts & Administration
School of Allied Art & Architecture
5230 University of Oregon
Eugene, OR 97403-5230
541.346.5600

gcarpent@oregon.uoregon.edu

If you have any questions regarding your rights as a research subject, please contact the Office of Human Subjects Compliance at the University of Oregon, (541) 346-2510. Thank you again for your help.

Appendix I

Student Focus Group Recruitment Letter

You are invited to participate in a research study conducted by Sabrina Hershey, an Art & Administration graduate student from the University of Oregon. In completing this study, it is hoped that the effectiveness of the college or university art museum in serving the student body will be revealed. You were selected as a possible participant in this study due to your student status.

If you decide to participate, you will be a part of a one hour-long focus group session. The focus group will be audio taped. By taking part in this study, you will be subject to no serious risks.

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your consent. Your name will not appear in this research unless your permission is granted.

Your participation is voluntary. Your decision whether or not to participate will not affect your relationship with ***Name of College/University.*** If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

If you have any questions, please feel free to contact Sabrina Hershey using the following information:

Sabrina Hershey
1312 Mill St. Apt. 2
Eugene, OR 97401
shershey@darkwing.uoregon.edu

You may also contact Sabrina's academic advisor for this research project, Dr. Gaylene Carpenter using the following information:

Gaylene Carpenter
Program Director
Arts & Administration
School of Allied Art & Architecture
5230 University of Oregon
Eugene, OR 97403-5230
541.346.5600
gcarpent@oregon.uoregon.edu

If you have any questions regarding your rights as a research subject, contact the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541.346.2510. You have been given a copy of this form to keep.

Appendix J

Art Administrator Interview

Recruitment Letter

You are invited to participate in a research study conducted by Sabrina Hershey, an Art & Administration graduate student from the University of Oregon. In completing this study, it is hoped that the effectiveness of the college or university art museum in serving the student body will be revealed. You were selected as a possible participant in this study due to your position as a college or university art museum administrator.

If you decide to participate, you will participate in one hour-long interview. Your responses may be audio recorded (pending your consent) and/or recorded in note form by the researcher. By taking part in this study, you will be subject to no serious risks.

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your consent. Your name will not appear in this research unless your permission is granted.

Your participation is voluntary. Your decision whether or not to participate will not affect your relationship with ***Name of College/University.*** If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

If you have any questions, please feel free to contact Sabrina Hershey using the following information:

Sabrina Hershey
1312 Mill St. Apt. 2
Eugene, OR 97401
shershey@darkwing.uoregon.edu

You may also contact Sabrina's academic advisor for this research project, Dr. Gaylene Carpenter using the following information:

Gaylene Carpenter
Program Director
Arts & Administration
School of Allied Art & Architecture
5230 University of Oregon
Eugene, OR 97403-5230
541.346.5600
gcarpent@oregon.uoregon.edu

If you have any questions regarding your rights as a research subject, contact the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541.346.2510. You have been given a copy of this form to keep.

Appendix K

Student Focus Group Recruitment and Consent Form

*****Name of College/University*****

You are invited to participate in a research study conducted by Sabrina Hershey, an Art & Administration graduate student from the University of Oregon. In completing this study, it is hoped that the effectiveness of the college or university art museum in serving the student body will be revealed. You were selected as a possible participant in this study due to your student status.

If you decide to participate, you will be a part of a one hour-long focus group session. Your responses will be audio recorded by the researcher. By taking part in this study, you will be subject to no serious risks.

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your consent. Your name will not appear in this research unless your permission is granted.

Your participation is voluntary. Your decision whether or not to participate will not affect your relationship with ***Name of College/University.*** If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

Please read the following and check those options to which you give your consent during this interview.

I consent to participating in the study titled “The Effectiveness of the College or University Art Museum in Serving the Student Body.” Sabrina Hershey has explained the purpose of the study, the procedures to be followed, and the expected duration of my participation. I agree to the following:

- _____ I consent to my identification as an informant in this study.
- _____ I consent to the potential use of quotations from the interview.
- _____ I consent to the use of information I provide regarding the organization(s) with which I am associated.
- _____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to this data appearing in the final version of any publications that result from this study.

In an attempt to maintain confidentiality throughout this study, it is expected that focus group participants are expected to keep the responses of others confidential. However, it is important to note that the researcher cannot guarantee the confidentiality of subject’s comments inside the group or outside of the focus group setting.

For those students who do not wish to have their names associated with this study, their comments will be given a code number. Please know that information with your name will be stored separately from the coded list of participant numbers so that confidentiality will be maintained throughout this study.

I acknowledge that I have read and understand the information provided above, and that I willingly agree to participate, and that I may withdraw my consent at any time and discontinue participation without penalty. I sign this consent form freely and voluntarily; I am not waiving any legal claims, rights or remedies. A copy of this form has been given to me.

Print Name: _____

Signature: _____ Date: _____

If you have any questions, please feel free to contact Sabrina Hershey using the following information:

Sabrina Hershey
1312 Mill St. Apt. 2
Eugene, OR 97401
shershey@darkwing.uoregon.edu

You may also contact Sabrina's academic advisor for this research project, Dr. Gaylene Carpenter using the following information:

Gaylene Carpenter
Program Director
Arts & Administration
School of Allied Art & Architecture
5230 University of Oregon
Eugene, OR 97403-5230
541.346.5600
gcarpent@oregon.uoregon.edu

If you have any questions regarding your rights as a research subject, contact the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541.346.2510. You have been given a copy of this form to keep.

Appendix L

Art Administrator Interview

Consent Form

You are invited to participate in a research study conducted by Sabrina Hershey, an Art & Administration graduate student from the University of Oregon. In completing this study, it is hoped that the effectiveness of the college or university art museum in serving the student body will be revealed. You were selected as a possible participant in this study due to your arts administration position.

If you decide to participate, you will be a part of a one-hour interview. Your responses may be audio recorded (pending your consent below) and/or recorded in note form by the researcher. By taking part in this study, you will be subject to no serious risks.

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your consent. Your name will not appear in this research unless your permission is granted.

Your participation is voluntary. Your decision whether or not to participate will not affect your relationship with ***Name of College/University.*** If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

Please read the following and check those options to which you give your consent during this interview.

I consent to participating in the study titled “The Effectiveness of the College or University Art Museum in Serving the Student Body.” Sabrina Hershey has explained the purpose of the study, the procedures to be followed, and the expected duration of my participation. I agree to the following:

- _____ I consent to the use of audiotapes
- _____ If I do not consent to the use of audio tapes during this interview, I consent to note-taking during my interview
- _____ I consent to my identification as an informant in this study.
- _____ I consent to the potential use of quotations from the interview.
- _____ I consent to the use of information I provide regarding the organization(s) with which I am associated.
- _____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to this data appearing in the final version of any publications that result from this study.

For those art administrators who do not wish to have their names associated with this study, their comments will be given a code number. Please know that

information with your name will be stored separately from the coded list of participant numbers so that confidentiality will be maintained throughout this study.

If you have any questions, please feel free to contact Sabrina Hershey using the following information:

Sabrina Hershey
1312 Mill St. Apt. 2
Eugene, OR 97401
shershey@darkwing.uoregon.edu

You may also contact Sabrina's academic advisor for this research project, Dr. Gaylene Carpenter using the following information:

Gaylene Carpenter
Program Director
Arts & Administration
School of Allied Art & Architecture
5230 University of Oregon
Eugene, OR 97403-5230
541.346.5600
gcarpent@oregon.uoregon.edu

If you have any questions regarding your rights as a research subject, contact the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541.346.2510. You have been given a copy of this form to keep.

Appendix M

UNIVERSITY OF OREGON HUMAN SUBJECTS PROTOCOL FORM

NOTE: Feel free to use as much space as you need to answer the questions. The form must be typed (12 point font), printed single-sided, and an original plus three clear copies (four altogether) submitted to the CPHS/IRB. Refer to the [protocol checklist](#) for a list of all materials needed to submit a completed protocol. Questions concerning the forms or procedures should be directed to the Office of Human Subjects Compliance, at (541) 346-2510. Room location: Riverfront Research Park, Suite 105. (Protocol pages must be numbered).

1. PURPOSE AND BACKGROUND

a. Purpose of research (may include brief references to literature)

The purpose of this research project is to determine the effectiveness of the college or university art museum in serving the student body. As museums emerge into the twenty-first century, these institutions struggle to fulfill their dual purposes of acting as educational resources and providing leisure experiences to the public (Boylan, 1999; Rosenbaum, 1988; Stanbury, 2000; Willumson, 2000). In specifically considering the purpose and function of the academic art museum, it becomes apparent the ability of the college or university art museum to serve the student body has not been directly addressed. In conducting this study, it is hoped that an understanding will be achieved of the role and function of the academic art museum on college and university campuses as both an educational resource and a leisure opportunity. Utilizing a case study, it is hoped that the effectiveness of two academic art museums will be determined and that positive practices will be reinforced and future recommendations will be made.

b. Specific research objectives

1) Hypotheses, questions to be answered, data to be tested or gathered

Understanding that the purpose of this case study is to explore the effectiveness of the college or university art museum in serving the student body, the following emerges as the main research questions: *how effective are academic art museums on college or university campuses in serving the student body?* From this preliminary research question, the following sub-questions have been developed for consideration during this study:

- What programs do college and university art museums offer students?
 - What programs do students like and dislike?

- Do students visit their academic art museum? If so, how often?
- Why do students visit university or college art museums?
- What are the leisure behaviors of college and university students, specifically focusing on their participation in the arts?
- What role do university or college faculty have in the academic art museum?
- How do the arts administrators of academic art museums view the role of the college or university art museum?

Data, revealing the effectiveness of the academic art museum, will be collected using questionnaires, semi-structured interviews, and focus groups.

2) Relevance to continuing work in the field

It is hoped that the overall findings and conclusions produced from this research project will be beneficial in identifying and understanding the role of the academic art museum. By researching the effectiveness of the college or university art museum in serving the student body, attitudes and views regarding the academic art museum's function and purpose will be revealed. This information can then be used by academic museum administrators to gain an understanding of how students and other museum professionals view the academic art museum. Findings may also be helpful to college and university administrators in considering the development and implementation of museum programming that will effectively serve the student body. In addition, it is hoped this study will fill the "research gap" that exists, which identifies the ability of the college or university art museum to serve the student body. In particular, this study will address the attitudes, opinions, and expectations of college or university students regarding the academic art museum.

c. Brief discussion of academic background and experience for principal investigator and all key personnel (include special training or copies of certificates, e.g., safety training for the Lewis Center for Neuroimaging or Advanced Cardiac Life Support)

As the principle investigator for this research project, my academic background and experience are as follows. I will receive my M.S. in Arts Management from the University of Oregon with a Museum Studies concentration in June 2005. At this time, I will also receive a certificate in Not-For-Profit Management from the department of Planning Public Policy Management. Prior to being enrolled at the University of Oregon, I graduated from Franklin & Marshall College with a B.A., double majoring in English and Studio Art.

I have also worked in several art museums and institutions of higher learning including the Phillips Museum of Art at Franklin & Marshall College, the Susquehanna Art Museum, Pennsylvania College of Art & Design, and the School of Allied Art & Architecture at the University of Oregon. These experiences have given me an appreciation for the unique role of the academic

art museum as both a cultural resource and leisure opportunity for the student body.

2. DESCRIPTION OF SUBJECT POPULATION(S)

a. Source and description of subject population (e.g., age-range, gender, ethnicity, etc.) NOTE: Whenever any human subject in a research protocol becomes a prisoner at any time during the study, the investigator must report this situation to the Office of Human Subjects Compliance and a new application will need to be submitted if data will be collected while the subject is incarcerated.

In order to research the effectiveness of the academic art museum in serving the student body, two specific college and/or university museums will be selected as case studies. A small, eastern liberal arts college and a larger university on the west coast will be considered as potential research sites. Participants of this study will consist of two major groups. The first group will include professionals who work within schools of higher education. These individuals will be college and/or university administrators working in college and/or university art museums. The second participant group of this study will consist of college and/or university students. All of the participants, including both professionals and students will not be limited by gender or ethnicity.

1) Psychology/Linguistics Subjects: If subjects will be recruited from the Psychology/Linguistics Pool, describe the debriefing process (debriefing must last at least five minutes and must include the opportunity for subjects to ask questions about the experiment). Attach a copy of the debriefing form.

N/A

b. Number of subjects

The total number of subjects participating in this research project will be 118-174 individuals. It is hoped that 50-75 college or university students will complete the questionnaire from each college and/or university studied, meaning that in total, between 100-125 students will complete the questionnaire. In addition, 7-10 students from each college and/or university will participate in focus groups. This means that the total number of students participating in focus groups for this study will total between 14-20. Semi-structured interviews will also be conducted with academic art museum administrators from each college and/or university studied. Assuming that one semi-structured interview is conducted at each academic institution, this means that 2 art museum administrators will participate in this research project.

c. Recruitment procedures (i.e., how subjects are identified, accessed, assured voluntary participation, etc.)

In order to recruit participants, carefully designed recruitment instruments will be used. These recruitment instruments will inform potential participants of this project's intent to study the effectiveness of the academic art museum and provide additional pertinent information. The recruitment instruments used will be in the form of either a verbal "script" or a written letter. For the purposes of the student questionnaire, a verbal script will be used to invite college and/or university students to participate in this study. (Please refer to *Appendix A* for a copy of this "script.") In addition to this verbal script, students participating in the questionnaire will also receive a Cover Letter for Non-Sensitive Questionnaires, providing questionnaire participants with an overview of this project and contact information for the researcher, research advisor, and Human subjects. (Please refer to *Appendix B* for a copy of the Cover Letter for Non-Sensitive Questionnaire.) To recruit students and art museum administration to participate in focus groups and semi-structured interviews, a written letter will be used. (Please refer to *Appendix C* for a copy of the student focus group recruitment letter. Refer to *Appendix D* for a copy of the art museum administrator recruitment letter.)

The following procedures will be used to select the subjects (art museum administrators and college and university students) to participate in this study. Art administrators will be selected from the college and university administration and asked to participate in the study by completing a semi-structured interview with the researcher. Student participants will be selecting using the following criteria. Those completing the survey for this study will be students currently receiving their college education and enrolled in an introductory art class. The researcher will attend the art class and hand out the questionnaires to students (please refer to *Appendix E*). In addition to the questionnaire, a separate sheet of paper (please refer to *Appendix E*) will be handed out to students, asking students if they are interested in participating in an audio recorded focus group and to provide their name and contact information (please note that this information will be kept confidential). Students will place the completed questionnaires in one box and completed "indications of focus group interest" in another box so that no names will be associated with the questionnaires and they will remain anonymous. Students participating in the focus group will then be randomly selected from those students who indicated they would be willing to participate on their questionnaire. Those students will then participate in the focus group with the researcher.

d. Criteria and method for including/excluding subjects (e.g., screening forms, MRI Screening Questionnaire, etc.)

N/A

e. Rationale for using vulnerable populations (children, people with intellectual or developmental disabilities, prisoners, pregnant women, fetuses)

N/A

f. Include copy of advertisement, recruitment letter, telephone/verbal script, and any other subject recruitment documents, if applicable NOTE: Advertisements/scripts need to include the following: (1) clearly stated purpose; (2) type of research; (3) an approach that is honest and straight forward; (4) ages of eligibility; (5) contact person's name, department, institution; (6) benefits, if any; and (7) if the project is federally funded, the name of the agency as required by Health and Human Services appropriations acts. All HHS grantees must acknowledge Federal funding when issuing statements/press releases.

As stated above, please refer to *Appendix A and B* for a copy of the verbal "script" and the Cover Letter for Non-Sensitive Questionnaire that will be used to recruit students to complete this study's questionnaire. Please refer to *Appendix C* for a copy of the student focus group recruitment letter. Refer to *Appendix D* for a copy of the art museum administrator recruitment letter.

3. METHODOLOGY

a. Location of study

In order to study the effectiveness of the academic art museum in serving the student body, two specific college and/or university museums will be selected as case studies. At this point in time, viable case study locations include a small, eastern liberal arts college and a larger university on the west coast.

b. Activities involving subjects

For the purposes of this study, subjects will participate in one of three activities, which include a questionnaire, focus group interview, and semi-structured interview. Questionnaires and focus group interviews will be used to collect data from college and/or university students. (Please refer to *Appendix E and F* for copies of questionnaire and focus group research instruments.) Semi-structured interviews will be conducted with art museum administrators. (Refer to *Appendix G* for a copy of the interview research instrument.)

c. Frequency and duration of each activity

The questionnaire will be distributed and used once with students, and is expected to take approximately three to five minutes to complete. Student focus groups will also be used a single time during this study and will most likely last no more than an hour. Similarly, semi-structured interviews with academic art museum administrators will occur once during this project and last for approximately an hour.

d. Method of data collection (Questionnaires, interviews, observations, standardized tests, other. Attach copies of all instruments, including interview protocols)

Methods of data collection to be used in this study include questionnaires, focus group interviews, and semi-structured interviews. Questionnaires and focus group interviews will be used to collect data from college and/or university students. (Please refer to *Appendix E* and *F* for copies of questionnaire and focus group research instruments.) Semi-structured interviews will be conducted with art museum administrators. (Refer to *Appendix G* for a copy of the interview research instrument.)

e. Existing data to be used? If yes, specify. Clarify if coded data will be used and indicate if a collaborator retains the key to the code, even though the researcher may not have access to subject identifiers.

For the purposes of this study, no existing data will be used. In order to effectively analyze the data collected during this study, grounded theory techniques such as identifying themes, building code lists, marking texts, and constructing models will be utilized. Preliminary coding themes can be identified in relation to the conceptual framework of the research project and are as follows:

- the college or university art museum as an academic resource
- the college or university art museum as a leisure opportunity
- overlap of the academic art museum as both an academic resource and leisure opportunity
- an understanding and measurement of student participation in the academic art museum

All coded data will be retained by the principle investigator of this study and no collaborator will be used.

4. DATA DISPOSITION

a. Method of data recording (field notes, audiotape, videotape, computer entry, other)

Data for this research project will be recorded in the form of field notes taken during both focus group and semi-structured interviews. In cases where consent is given, audio recording may be used in interviews and focus groups. No data will be recorded with regard to the questionnaires because the completed questionnaire will provide sufficient data.

- b. Procedures to maintain confidentiality (coding, pseudonyms, storage, access to data)

In an effort to maintain the confidentiality of research participants, an option will be provided for all participants on consent forms to remain confidential. (Please refer to *Appendix H* for a copy of the focus group consent form. Refer to *Appendix I* for a copy of the semi-structured interview consent form.) The questionnaires used for the study are anonymous, so that participants' identities will remain undisclosed and confidential.

- c. Plans for maintaining and destroying data after study is completed (e.g., when will the code list, videotapes, and/or audiotapes be destroyed/erased)

Once all the data regarding the effectiveness of academic art museums are collected, it will then be analyzed. During this time, data will be stored by the researcher in her private residence. Those subjects, who do not wish their name to be associated with their comments, will be given a code number. Raw data containing the subject's name will be stored in the researcher's private residence. The code list of names will be stored in the office of Gaylene Carpenter, the advisor for this research. Once the analysis process is finished and the entire research project is completed, data will kept for two years and then destroyed.

- d. If the data are kept, indicate purpose (data analysis, training, conferences, etc.)

Data will be kept because the produced outcome of this master's project will be an "occasional paper" that will hopefully be submitted for publication. If any changes need to be made to this "occasional paper," it may be necessary to revisit the data collected during this study. Data may also be needed for potential conferences and/or training that could result from this study.

- e. If the project has been submitted for funding or is funded by the National Institutes of Health (NIH) and requires a Data and Safety Monitoring Plan (DSMP), the DSMP procedures need to be described

N/A

5. POTENTIAL BENEFITS

- a. Benefits to subjects, if any

It is hoped that the overall findings and conclusions of this study will be beneficial to some, if not all, of the participating subjects. The information collected from this research project will be helpful to academic art administrators interviewed during this study, providing those individuals with insight into the effectiveness of their college and/or art university museums in serving the student body. It is

hoped that the art administrators will be able to use this information to better their own academic art museums.

In addition to the art administrators interviewed during this study, the students participating in surveys and focus groups may also benefit from this study. By participating in this study, students will have the opportunity to think about the effectiveness of their academic art museums. In doing this, students could develop an awareness of the academic art museum on campus, and potentially a desire to improve their own academic art museum to better serve the student body.

1) If applicable, amount of compensation (financial, course credit) and schedule for compensating subjects throughout study

N/A

b. Benefits to general subject population, if any

It is hoped that the overall findings and conclusions of this study will be beneficial to the general subject population. The information collected from this research project will be helpful to academic art administrators, providing professionals with insight into the effectiveness of college and university art museums in serving the student body. It is hoped that academic art administrators will be able to use this information to inform their own knowledge and potentially improve their own academic art museums.

c. Benefits to science and humanity

It is hoped that the overall findings and conclusions produced from this study will be beneficial in revealing and understanding how the academic art museum is perceived by college and/or university students and museum administrators. In gathering this information, it will be possible to evaluate the effectiveness of the college or university art museum in serving the student body. If considered ineffective, recommendations can be made for future academic art museums that will improve the abilities of these museums to serve as effective cultural resources for students. By improving the ability of academic art museums to serve the student body, hopefully more students will become aware and visit college and/or university art museums. This will also hopefully foster a support and patronage of the arts among college and/or university students that will continue as these individuals grow into adulthood.

6. POTENTIAL RISKS

Federal regulations define "minimal risk" as follows: "The probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than

those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests." (See examples of risk in packet.) NOTE: If activities will be conducted in a group setting, the potential risks need to describe the possible risks to individuals in the group if information is shared with others after the session has ended (e.g., confidentiality cannot be guaranteed in a focus group) or individuals may feel uncomfortable completing a sensitive survey with other subjects present.

- a. Physical--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

None

- b. Psychological--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

None

- c. Social/Economic--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

None

- d. Legal--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

None

- e. Loss of confidentiality--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

The risk for the loss of confidentiality is minimal. Participants' identities could be disclosed if improper consent is implied by a participant or if the principle investigator reads a form incorrectly. There is also minimal risk for loss of confidentiality in a focus group setting because confidentiality cannot be guaranteed as the researcher has no control over what subjects may share in or outside the group.

7. PRECAUTIONS TAKEN TO MINIMIZE RISKS (Describe procedures to minimize identified "Minimal" and/or "More than Minimal" risks)

In order to minimize risk, clear options regarding participants' identities will be placed on consent forms. Care will be exercised when analyzing the data collected during this study. In addition, subjects will be asked not to disclose any comments they wish to remain private in the groups setting. Please refer to

Appendix H for a copy of the Student Group Consent Form, which states the requirements and limitations of confidentiality for the focus group participants.

8. **METHOD OF OBTAINING INFORMED CONSENT (Describe how study will be explained to subjects.)** All informed consent/assent documents must be attached. If written consent will not be obtained, (e.g. e-mail/website surveys, phone interviews, verbal consent, etc) see [*Investigator's Manual*](#) on the website for different types of consent documents and requirements. The protocol must provide rationale for consent processes when written consent is not obtained from the subject (i.e., waiver/alteration of informed consent).

NOTE: If Protected Health Information (PHI), DNA samples or genetic information will be collected on subjects, see website for further information and form requirements (<http://darkwing.uoregon.edu/~humansub/>).

Consent instruments will be used to obtain consent from research participants taking part in this study's questionnaires, focus groups, and interviews. Implied consent will be given by college and/or university students who fill out the questionnaire by completing this action. (Please note consent is indicated on the research instrument, itself. Refer to *Appendix E*.) Written consent will be obtained from those individuals participating in focus groups and interviews for this study. (Please refer to *Appendix H* for the student focus group consent form. Please refer to *Appendix I* for the art museum administrator interview consent form.)

Works Cited

- Bach, C.J. (1997). The Higher Education Gateway. *Museum News*. 76. 43-47.
- Beggs, B.A., Stitt, J.E., and Elkins, D.J. (2004). Leisure Motivation of Participants and Nonparticipants in Campus Recreational Sports Programs. *Recreational Sports Journal*. 28. 65-77.
- Boylan, P. J. (2000). Universities and Museums: Past, Present, and Future. *Museum Management and Curatorship*. 18, 43-56.
- Coleman, L. V. (1942). *College and University Museums: A Message for College and University Presidents*. Washington, D.C.: The American Association of Museums.
- Downs, P.E. (Project Director). (2002). *2002 Value of Recreational Sports on College Campuses*. Tallahassee, Florida: Kerr & Downs Research.
- Drucker, P. (1994). The university art museum: defining purpose and mission. In Kevin Moore (ed.), *Museum Management* (p. 115-117). London: Routledge.
- Burns, R. (1995). *Introduction to Research Methods* (2nd ed.). Melbourne, Australia: Longman Australia Pty Ltd.
- Kuper, K., Bales, S., & Zilberg, J. (2000). The Africa Project: A Collaboration Between A Creative Movement Consultant, An Anthropologist, and An Art Educator. *Art Education*. 53, 18-24.
- Moore, J, G. (1997). A Contextual Analysis of the Tradition of Art Museum Education: The Case For a New Paradigm. Unpublished Thesis. Pennsylvania State University.
- Neuman, W. L. (2004) *Social Research Methods: Qualitative and Quantitative Approaches*, Boston, Massachusetts: Allyn and Bacon.
- Patton, M. Q. (2002). *Qualitative Research & Evaluation Methods*. Thousand Oaks, California: Sage Publications.
- Rorschach, K. (2004). *Why Do Universities Have Museums?* Retrieved March 4, 2005, from Duke University, Duke News website:
http://www.dukenews.duke.edu/news/roraschach_1104.html
- Rosenbaum, A. (1988). Where Authority Resides: A Look at the Governace of University Museums. *Museum News*. 67, 47-48.
- Stanbury, P. (2000). University museums and collections. *Museum International*. 52, 4-9.

- Stake, R. E. (1995). *The Art of Case Study*. Thousand Oaks, CA: Sage Publications, Inc.
- Stake, R. E. (1998). Case Studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *Strategies of Qualitative Inquiry* (p. 89-109). Thousands Oaks, CA: Sage Publications, Inc.
- Stephen, A. (2002). The Contemporary Museum and Leisure: Recreation As a Museum Functions. *Museum Management and Curatorship*. 19, 297-308.
- Stone, D. L. (1997). A Comparative Study of Two Art Museum Tours and Their Impact on Adult Learning. *Visual Arts Research*. 23, 142-50.
- Strauss, A. L. (1987). *Qualitative analysis for social scientists*. Cambridge: Cambridge University Press.
- Weeks, J. (2000). The loneliness of the university museum curator. *Museum International*. 52, 10-14.
- Willumson, G. (2000). The shifting audience of the university museum. *Museum International*. 52, 15-18.